

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

SEPTEMBER 14, 1921

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THE NATIONAL THEATRICAL WEEKLY

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SHUBERT VAUDEVILLE TO START ON MONDAY OF NEXT WEEK

Three Houses Open with Two-a-Day Shows, Opening Bills Announced and New Theatres Will Be Added to List Each Week

Shubert Advanced Vaudeville will get into actual operation on Monday of next week, when the Forty-fourth Street Theatre in New York, the Majestic Theatre in Boston and the Euclid Avenue Opera House in Cleveland will open their doors. The Shubert-Crescent in Brooklyn was originally scheduled to open on the same day, but the opening will probably be postponed for a week.

The new Imperial Theatre at Fifty-ninth Street and Seventh Avenue, in which the Shuberts had planned to present vaudeville, will not be given over to the two-a-day shows, but will open with the new Al Jolson production now in rehearsal. The Winter Garden, which for years has housed the Shuberts' revues and extravaganzas, will be turned into a vaudeville house. It is scheduled to open on September 26th. The opening bill, however, has not yet been arranged, and the house may not be opened until a week later.

The bills for the openings on September 19th, are as follows:

At the 44th Street, Bert Clark and Flavia Arcaro, the Barr Twins, Belle Story, Georgie Price, Jack Conway & Co., Regal and Moore, Olympia Desval and Company, Carper and Blanks, and the Donald Sisters.

At the Majestic Theatre, Boston, the bill is as follows: Emily Ann Wellman and Co., Marie Stoddard, A. Robins, George M. Rosner and Co., Nana, Ethel Davis, Tur-

relli's Circus, Horlick and Sarampa Sisters and Clayton and Lennie.

At the Euclid Avenue Theatre Cleveland, the following acts will be seen: Jimmie Hussey and Co., Rath Brothers, Joe Jackson, Bert Earle and Girls, Moran and Mack, Vine and Temple, the Ziegler Sisters and Marlo and Duffy.

Following the opening of these houses others will follow each week until the circuit is all open. The Academy of Music in Baltimore, which was also originally scheduled to open next Monday, will not get under way until the 26th.

The Shuberts are rehearsing and breaking in a number of tabloid versions of their big musical comedy successes. These will be used to head the bills which open the houses on September 26th and later.

There are now under contract to the Shuberts about 250 acts, a number of which have and are now playing on opposition circuits and for that reason their names have not been announced. Of the acts signed about thirty are foreign and they are due to arrive in New York within the next week or so.

Other theatres on the Shubert wheel are the Forrest and the Chestnut Street Opera House, Philadelphia; Woods, Apollo, Chicago; Shubert-Belasco, Washington; Rialto, Newark; Sam S. Shubert, Pittsburgh; Capitol, Springfield, Mass.; Strand, Louisville, Ky., and houses in ten other cities not as yet announced.

BARRING ARBUCKLE FILMS

Motion pictures featuring Roscoe "Fatty" Arbuckle have been indefinitely barred from exhibitions in theatres in scores of cities throughout the country until he is cleared from the charge of murder. Foremost in the theatres which have ordered that no pictures of Arbuckle's be shown are the F. F. Proctor Theatres in New York and New Jersey.

In Jersey City the theatre owners have all agreed to bar the pictures at the suggestion of John Bentley, Director of Public Safety.

Other cities in which all or part of the theatres are barring the Arbuckle films are: Chicago, Pittsburgh, Pa., Albany, Providence, R. I.; Malden, Mass.; Columbus, Ohio; Medford, Mass., where the Mayor ordered the pictures banned; Minneapolis, Minn., and Montreal, Canada.

Fred G. Nixon-Nirdlinger, of Philadelphia, who controls a large string of theatres, declared that he would not ban the Arbuckle pictures until the comedian was found guilty of the charge of murder against him. "Until a legal verdict against him is rendered," he said, "we should be fair to all concerned."

JANIS TO DO NEW REVIEW

Elsie Janis, who returned from Europe last week, is re-organizing her "gang" for the purpose of putting on a new revue.

ZIEGFELD FOLLIES CLOSING

The "Ziegfeld Follies" of 1921 will close at the Globe theatre on October 1st, completing a run of fourteen weeks which is a new low record for the big show.

Two years ago it broke its record in the other direction and barring the time it was closed during the actors' strike ran at the New Amsterdam for over a year.

The show this year, the first time in years that it has been seen away from the New Amsterdam, has been scaled at a \$5.50 top.

Charles Dillingham's "The Love Letter," now playing at the Forest Theatre, Philadelphia, with John Charles Thomas in the leading role, is scheduled to follow the "Follies" at the Globe.

SPLIT AUDIENCE FOR FILM

CHICAGO, Ill., Sept. 12.—"Some Wild Oats," being shown here at separate houses, one for women only and the other for men, is said to have broken all records of attendance for motion pictures. It is playing its fifth consecutive month in this city.

UNION MEN ACCEPT CUT

MONTREAL, Sept. 3.—The theatre managers, and the stage hands and musicians, of Toronto, Hamilton and London, in Canada, have reached an amicable settlement of their differences.

MUSICIANS WON'T SIGN

DECATUR, Ill., Sept. 12.—The refusal of the musicians' union to accept the proposal of the Decatur Theatre managers at the meeting held by the union Thursday morning left the situation in Decatur in the uncertain state in which it has been ever since the negotiations were started, except that at present the musicians are playing without any agreement.

The musicians refuse to accede to the request of the managers for the two weeks cancellation clause in the contract, insisting that it shall be a contract for nine months, the theatrical year.

The managers agreed to accept the scale of \$50 a week for the players, and \$75 a week for the leader, but they did object, under present business conditions and with the uncertainty of the future, to tie themselves up with a contract for the full period.

It is presumed that negotiations will be resumed, but at noon Thursday the situation was not favorable for the settlement of the difficulty.

It is expected that the musicians will play out the week under the present conditions. What will happen next week will depend on what progress, if any, is made in reaching an agreement before Monday.

TRYING OUT "VISITING STAR"

HAMILTON, Ontario, Sept. 12.—The new Visiting Star System, which has been widely discussed as the best way to elevate the drama in smaller cities has been inaugurated by the Wm. A. Grew Players, who opened their season at the Grand Opera House last week.

Last week Edward H. Robbins played the leading role in "The Hottentot," and this week Jack Norworth appeared in his former vehicle, "My Lady Friends."

The regular company includes Marguerite Weston, Mrs. Summers, Edna Marshall, Gwendoline Pates, Dave Rogers, Jas. W. Swift, Henry Gurvey, Cecil Drummond and Alfred L. Rigali. Mr. Rigali is also stage manager. The house manager is Robert S. Roddick.

"IRENE'S" SUCCESSOR REHEASING

"The Little White House," a new musical play by James Montgomery, with music by Harry Tierney and lyrics by Joe McCarthy, went into rehearsal this week. Early in October the piece will be seen at the Vanderbilt as the successor of "Irene," the play which broke records in that house and the world over as well.

In the cast of the new piece are Virginia O'Brien, Bobby Higgins, John Junior, J. Dowd Clark and others.

The piece will break in at a nearby town and then come into the Vanderbilt.

LENORE ULRIC TO PLAY "JULIET"

After her run in "Ki Ki," Lenore Ulric will be seen in Shakespeare's "Romeo and Juliet," according to an announcement made by David Belasco this week. Miss Ulric will play Juliet, and make a tour over the country, playing only week stands in cities like Chicago and Boston. In the event that "Ki Ki" runs all season after it opens, the Shakespearean revival will be postponed until the following season.

MOSS DIRECTOR HERE

R. H. Gillespie, the managing director of the Moss' Empire theatres in England, arrived in New York on Saturday.

"THE RECKONING" A TENSE DRAMA

ATLANTIC CITY, Sept. 12.—"The Reckoning" was produced at the Wood's Theatre last night and proved to be an interesting and tense drama, although the proverbial triangle is again in evidence. In this case it is similar to many other plays; the wife has borrowed money for the husband's benefit without the latter's knowledge, who supposes that it came from a relative. The husband learns the true facts in the case which brings on the climax. Which is reminiscent of "Paid in Full" and "A Fool There Was." However, "The Reckoning" has an ending that is much different from either of these plays, for the modern woman asserts herself and neither the husband nor the "other man" possesses her at the close of the last act.

The action takes place in Colorado and the people are New Yorkers. Harold Marvin, a writer, comes to a camp in the mountains in search of health. At the opening of the play he has just recovered from the illness which has threatened his life. The place where the writer and wife are living soon contains another Easterner, who it develops, is a former employer of the wife, and also desperately in love with her.

Marvin is at first delighted with his neighbor, but later becomes suspicious and learns that the money that his wife has been receiving was not from a relative but a \$3,000 loan that she has secured from her former employer. The action is tense as the husband drags out one admission after another until he learns that she has sold her virtue for the loan. Forgetting the fact that she has done this for him under the stress of terrible need, he drives her from the house.

She goes to the camp of her former employer and failing to make him see the wrong that he has caused her she decides to end her life. Her husband soon follows her to the other camp, however, and though his mood has changed toward her, he is about to kill the virtue destroyer, but is prevented from doing so by his wife. In a sort of sub-climax, she impresses on both of the men that neither one of them has the right to judge her for her action, but that she is responsible to a higher law which shall say whether or not she has sinned. It is the modern woman who stands between both men and refuses them both, going forth into the world alone.

Mr. Woods has gathered together a splendid cast of five persons depicting this tale of the Colorado mountains and New York people. Dorothy Shoemaker proved a leading woman of worthy power in the handling of great scenes that required singular emotion and acting ability. Felix Krembs was an able and polished villain, and George Gaul, as the husband, did well in a part that required effort from a consumptive. Theodore Westman and George Barnum in minor effective roles completed the able cast.

"GREEN JADE" PRESENTED

DAYTON, Ohio, Sept. 12.—"Green Jade," a drama in three acts and five scenes by S. Broughton Tall, had its premiere here tonight with Mabel Brownell in the leading role at the Victory Theatre. The play was enthusiastically received, and is scheduled to be brought to Broadway under the direction of Jules Hurlig.

NEW MUSICAL UNION PLANS TO SETTLE ALL WAGE DISPUTES

Negotiations With Vaudeville, Legitimate and Motion Picture Managers Now On—New Wage Scale Agreed upon and Contract to Be Signed

The newly chartered New York Musicians' Union, the Associated Musicians of Greater New York, Local 802, is negotiating with all legitimate, vaudeville, motion picture and symphony managers for the settlement of wage scales and terms for the new season. In most cases the new terms have already been agreed upon, and all that remains to be done is the final signing of the contracts.

The vaudeville and picture theatre managers who have been using non-union musicians for the past few months, the union men having been let out because they would not accept a 20 per cent reduction in wages, conferred with the representatives of the new union and the American Federation of Musicians on Monday of this week, but no agreement was reached. Negotiations are not entirely off, however, and other conferences will be held later this week or early next week.

The vaudeville and picture theatre managers held firmly to the accepting of the 20 per cent reduction, it is understood, and the union men would not accede to it.

The new union, which has already enrolled 8,000 members according to the figures of its officials, has removed its offices to the same building at 210 East Eighty-sixth street, in which the Musical Mutual Protective Union has its headquarters. Although the latter union, the M. M. P. U., which lost its charter in the American Federation of Musicians, owns the building at this address, it leases out space in it to a caterer, who in turn rented a part of the building to the new union. Thus both opposed unions are ensconced in the same building.

The same wage scale as prevailed last season for the symphony orchestras will remain this year, according to the terms made by the new union. The scale is \$60 a week, with \$6 additional while on the road. Several small concessions were made by the musicians, the most important of which is that an extra half hour, in all two and one-half hours, are allowed for rehearsals. This spring the symphony orchestras were in danger of being wholly abandoned by their financial backers because the M. M. P. U. had demanded a large wage increase and also fewer rehearsals unless prohibitive extra payment was made.

The legitimate managers have agreed to the same wage scale as last year's of \$45 a week for musicians in dramatic shows, and \$50 for those in musical productions. Several concessions in terms have been made, however, by the new union, and other concessions are pending. As soon as all of these points are cleared up the managers and musicians will sign the agreements for the new season.

"WANDERING JEW" REHEARSING

"The Wandering Jew," under the management of David Belasco and A. L. Erlanger, went into rehearsal last Saturday under the direction of Fred G. Latham. The play, which is the work of E. Temple Thurston, played over a year in London at the New Theatre. It is said to be entirely unlike the novel by Eugene Sue of the same name, and shows the Jew in four phases of his wanderings through the ages.

Included in the cast are the following: Tyrone Power, Howard Lang, Herbert Lomas, Sidney Herbert, Robert Noble, Albert Bruning, John S. O'Brien, Bishop Dickenson, C. W. Burrows, Augustus Anderson, Helen Ware, Miriam Lewis, Thais Lawton, Adele Klaer, Belle Bennett and Virginia Russell.

"The Wandering Jew" will have its preliminary showing in Atlantic City, and will be brought into the Knickerbocker Theatre in New York late in October, after the run of "The Merry Widow."

One of the concessions made to the legitimate managers is that of not paying penalties for extra musicians when a show is transferred from one house to another. When a manager employs extra musicians in his theatre he must pay them \$10 each over the union scale if he employs them for less than four weeks. If he employed them three weeks in one house and then shifted his show to another house for three weeks more the manager had to pay each man \$60 extra. By the new terms the change in theatre will not mean a new engagement for the musicians. The managers, however, are desirous of having the penalty of \$10 for extra men employed under four weeks removed altogether.

By the old terms the musicians had to play only eight times for their weekly salary. The new union has agreed to increase these "performances" to nine, but the managers want ten.

All these differences will be ironed out this week or next, including the suggestion made by Winthrop Ames, of the Labor Committee of the International Theatrical Association, Inc., which is conducting the negotiations for the local managers, that the rule providing for a minimum of four musicians in dramatic houses be eliminated. Mr. Ames said that the managers should be allowed to use as many or as few as they wished.

An appeal has been taken by the conservative faction of the Musical Mutual Protective Union from the decision of Justice McAvoy of the Supreme Court, denying enjoining them from attempting to suspend the eight "radical" directors and officials of the M. M. P. U., who are still in power. This appeal will be argued in the Appellate Division of the Supreme Court on October 7. Until a decision is handed down on the appeal the eight officials are enjoined from suspending, expelling or fining any member of the union or threatening any such punishment. This situation leaves the matter in a peculiar condition as most of the members of the new union, the Associated Musicians, are still members of the old M. M. P. U., and they cannot be driven out of the latter organization.

The M. M. P. U. has financial resources estimated to be around \$1,500,000. The union building on East Eighty-sixth street is alone valued by the tax appraisers at \$1,000,000. The union members and the officials of the Associated Musicians are, of course, anxious to get the control of this money and real estate away from the present leaders.

The annual election of officers in the M. M. P. U. takes place on October 13, and the decision of the judges of the Appellate Division will undoubtedly have great bearing on the election results.

NEGROES TO HAVE NEW THEATRE

A theatre which will be devoted to the exclusive use of colored people, will be erected on the block between One Hundred and Thirty-ninth Street and One Hundred and Fortieth street, with a frontage on Lenox avenue. The building will cost \$500,000. Leopold Weiss, who purchased the land from the New York Life Insurance Company, is promoting the deal.

TAYLOR SHOW IS READY

Charles E. Taylor's production of "Mutt and Jeff in Chinatown," which will open on September 15th, is completed. In the cast will be Jack Manning, Harry Seiger, Dick Vanderbilt, Gus Alexander, Abraham Feinberg, Fanny Veder, Eva Lewis and Ruther Garner.

BECK AND SINGER IN CHICAGO

Martin Beck and Mort Singer left New York last week to pay a week's visit to Chicago.

CARNIVAL PERFORMERS KILLED

STAMFORD, Conn., Sept. 12.—Two people were killed and a score injured on Saturday when a high tension overhead wire of the New Haven Railroad came in contact with a metal pipe on the roof of the minstrel car of the Rubin & Cherry carnival train at Noroton as it was travelling to Reading, Pa., from Hartford, Conn.

Mr. and Mrs. W. J. Lewis, of Springfield, Mass., the two performers killed, were either knocked out by the shock or jumped out of the open door of the minstrel car, which was next to the caboose, near which they had been sitting. Their three-year son, Walter, who had been in Mrs. Lewis's arms, was seriously injured, his skull being fractured. It is not known whether he will live. Mrs. Lewis died instantly, but Mr. Lewis lived ten minutes after he was brought to the Stamford Hospital.

There were from fifty to sixty negroes in the minstrel car, all of them excepting the child of the Lewis' and a nurse maid proceeding with the train to Reading.

There are twenty-nine cars in the train belonging to the Rubin and Cherry shows, which are scheduled to play in Reading this week. The carnival had furnished most of the attractions along the midway at the Connecticut State Fair at Charter Oak Park. The shows ended their stand in Hartford on Friday night. The carnival train left the Hartford railroad yards at 5:36 a.m. Saturday morning.

CLARA HAMON FILM CLOSED

SAN FRANCISCO, Sept. 12.—After the first showing of the Clara Hamon motion picture at the College Theatre here last week, W. E. Weathers, the manager of the house, was placed under arrest and the theatre closed. Weathers was later released under bail of \$250.

District Attorney Brady, who viewed the picture at a private exhibition and declared that he would close the theatre if it were shown, said: "The Photoplay starring Clara Hamon is an obnoxious picture and I will do everything in my power to prevent its being shown in San Francisco."

Weathers said that he would carry the case to the highest courts if necessary.

Clara Hamon is the woman acquitted some time ago in Oklahoma City, Okla., of the murder of Jake Hamon, wealthy politician and oil man. The picture depicts the story of her life with Hamon and his murder.

SAFE BLOWERS FOILED

CHICAGO, Ill., Sept. 12.—Safe blowers, who attempted to rob the safe at Ravinia Park early Thursday morning failed to take the operative temperament into consideration. They bound Albert Butterfield, the watchman, set off a charge of nitroglycerine, which awoke A. W. Lowry, the park manager who was asleep in a hotel a mile away, and escaped in a hail of bullets from Highland Park policemen's revolvers. The \$5,000 they were after was in the inner breast pocket of the coat worn by Louis Eckstein, the impresario of the opera company. Eckstein felt uneasy about leaving the money in the safe and carried it with him. In explaining why he carried the money he said, "Call it temperament if you like, but I had a hunch."

BIG RECEIPTS FOR "FATHER"

RICHMOND, Va., Sept. 12.—"Bringing Up Father," which played here on Labor Day, drew the record-breaking receipts of \$3,100 on a matinee and night performance, playing to \$1.00 top.

The show is under the management of Frank Cosgrove, who leased the Southern rights from Gus Hill. Leonard T. Meehan is the manager with the show, as Cosgrove is busy in New York with his colored show, "Li'l Mose."

SHELDON IS GEN'L MGR.

BOSTON, Sept. 11.—Arthur J. Sheldon has been appointed general manager of the Shubert Theatres in Boston, succeeding A. Toxen Worm, who has sailed to Europe. Sheldon will have under his direction the Shubert, Plymouth, Majestic, and Boston Opera House.

TRANS-CANADA REPORT ISSUED

MONTREAL, Can., Sept. 12.—The first financial report of Trans-Canada Theatres, Limited, is going out to shareholders. It covers the eighteen months period from December 1, 1919, to June 4, 1921. Total revenue amounted to \$2,061,091, and expenses to \$1,904,818; leaving \$156,273. Out of this were paid dividends on the preferred stock amounting to \$119,718; leaving a balance to be carried forward of \$36,554. Total assets are \$3,956,354; real estate franchises, contracts are \$3,528,483 new theatre at Edmonton (construction account) \$388,600; cash on hand and in bank \$5,500; accounts receivable, \$9,915; sundries, \$597; option paid on Walker Theatre, Winnipeg, \$15,269; insurance paid in advance \$7,990. Principal liabilities are: First preferred stock \$1,387,600; second preferred stock (non-dividend bearing), \$712,500; common stock, \$1,500,000; current loans re Edmonton Theatre, \$180,837; accounts payable, \$25,937; reserve for Edmonton construction, \$62,954.

TALBOT OUT OF JAIL

Hayden Talbot, playwright and newspaper man, divorced from his wife Benedict Bristow Talbot in 1913, and who was committed to the Ludlow street jail, June 7, 1921, on a civil order by his ex-wife, has been admitted to bail. The bond was given in the offices of the New Amsterdam Casualty Co.

Talbot was committed to jail, not because of fear for non-payment of past alimony, but because of fear that he would leave New York State before his former wife should be able to collect what was due her. He was ordered to give the bond as a guaranty of future payments.

"THANK YOU" COMING IN

John Golden's play "Thank You," which had a successful spring opening at Asbury Park, opened at the Strand Theatre, Far Rockaway, on Saturday, the 10th. It is intended for an immediate opening in New York City. In the cast are Harry Davenport, Louise Huff, Donald Foster, Frank McCormack, Frank Monroe, Geo. A. Schiller, Helen Judson, Dickie Woolman, Frances Simpson, Theodore Westman, Jr., W. H. Post, C. W. Goodrich, Herbert Saunders, Frederic Malcolm, and Alfred Kappeler.

"BAT" SIGN STARTS CLASH

CHICAGO, Ill., Sept. 12.—A court clash over the right of the Bandbox Theatre to exhibit a film "The Circular Staircase or The Bat," was averted on Friday when John Kane, manager of the theatre promised ex-Governor Dunne, representing "The Bat," which is now playing at Cohen's Grand Opera House, that he would remove all the signs wherein the words "The Bat" were used in advertising the photo play.

THE SHERIDAN OPENS ON SEPT. 18

The new Sheridan Theatre, at Twelfth street and Seventh avenue, opens on September 18th with a motion picture policy. It was built at a cost of over \$700,000 by the Sheridan Theatre Company, of which Max Speigel, of the Strand, is president, and Edwin T. Emery is managing director. It is the largest motion picture house below Forty-second street.

MUSICAL SHOW FOR LA SALLE

CHICAGO, Ill., Sept. 12.—"The Four Horsemen of the Apocalypse," which has been running at the La Salle indefinitely, will end its local engagement three weeks hence. The lease on the La Salle expires on October 1, according to an announcement made by Ned Holmes, manager of the La Salle. The house will reopen with musical comedy productions.

TAYLOR BUYS THE ELDON

CHICAGO, Ill., Sept. 12.—D. H. Taylor announces that he has purchased the Eldon Theatre on the southside. The theatre carried no encumbrance. The house is devoted strictly to motion pictures, but when it is reopened under new management may present vaudeville in conjunction with the films.

BROADWAY'S THEATRES HARD HIT BY UNEXPLAINED BUSINESS SLUMP

**Big List of Plays Produced, but Few Are Showing Profit—
Business with Many Is at a Standstill—Managers
at a Loss to Account for It**

Of the thirty-two plays that have opened on Broadway within the last four weeks, eight closed up to Saturday night of last week, and unless business conditions are materially bettered by the end of this week, indications are that at least a half-dozen more will be forced to close within a fortnight.

The week before last theatrical business in New York was so poor, especially for the new shows, that experts said the low mark had been reached and business would react for the better after Labor Day. Labor Day brought fairly good business with it and the managers were optimistically inclined. The following five days of the week, however, box office receipts sank to a new low level. Business was so bad that speculators and ticket brokers, although wary of poor returns, were caught heavily with worthless tickets on their hands.

Last week five shows quietly packed up and faded from the theatrical landscape. They were: "The Poppy God" at the Fulton and "Sonny Boy" at the Cort. Both Selwyn shows; "Nobody's Money" at the Longacre, and "The Mimic World" at the Promenade Theatre atop the Century. The week before one play passed away so softly that its going was not even noticed or commented upon by the public. That play was "The Mask," erstwhile "The Mask of Hamlet" by Ario Flamma, which had led a short and uninteresting life at the Princess Theatre. "Personal-

ity," which closed its first and final week the Saturday before last at the Playhouse, drew only \$38 on Thursday of that week. Barely holding on with the aid of Joe LeBlanc, six plays are open this week whose producers are still hopeful of a sudden change for the better. These are: A. H. Woods' "Getting Gertie's Garter," which is being supported largely by the out-of-town buyers; "Honors Are Even," which some prophets say will still fool the wisecracks and come back at the Times Square Theatre; "The Night Cap," at the Thirty-ninth Street; "The Triumph of X," at the Comedy, and "Put and Take," the all-colored spasm at the Town Hall.

When only \$38 was taken in at "Personality" last Thursday a week at the Playhouse, it was felt that the low record had been reached. On Thursday of last week, however, this figure was almost attained by "Nobody's Money" at the Longacre, when \$51 was received one night in exchange for tickets.

Various are the reasons attributed by theatrical men for the frightful business slump, but the biggest of them confess that they can see no one cause which stands out above the rest.

"The best summing up of the situation," said one well known theatrical manager on Monday, "is that the plays are bad, the weather bad, and business conditions bad. The best plays will survive, the weather will get cooler, conditions will improve, and the slump will soon be over."

NEW TRAFFIC SYSTEM FOR BDWAY

Beginning September 15th a new traffic system will become effective in the theatrical district during theatre hours, succeeding the one-way traffic rules which have been followed since early last spring, according to an announcement made last week by Deputy Police Commissioner Dr. Harriss after a conference with representatives from several merchants' and business men's associations at which various new plans were suggested.

The one-way traffic system has been the subject of much adverse criticism from the business men in Times Square who are open for business during the theatre hours, who complained that their business had suffered greatly because of the rules.

To ameliorate this condition a new organization was formed some time ago called the Heart of New York Business Men's Association, which proposed the plan which, with slight changes, has been adopted.

This plan is as follows: There will be a two-way traffic on Broadway, Sixth and Eighth avenues. On Seventh avenue there will be two-way traffic excepting for the distance between Forty-seventh and Fiftieth street, which is to be one-way, one side being used for parking space. From Forty-third street northward the cross-streets are to be one-way, traffic east of Broadway being directed west and traffic west of Broadway going east. Parking on all main and cross streets is to be permitted.

The new rules have met with much commendation from the Times Square business men, who predict an immediate betterment of business conditions in the district.

"DIVORCEMENT" OPENS SEPT. 26

"A Bill of Divorcement," Charles Dillingham's play which was last season presented in London, is to open in Philadelphia on Sept. 26th.

Charles Dale is the author of the piece and Allan Pollock, who played the leading role in England, will have the same part here.

The piece will come into New York early in October.

"THE SKIRT" IS CLEVER

CLEVELAND, Sept. 10.—Bessie Barriscale opened here this week at the Hanna Theatre, in "The Skirt," billed as an American comedy, and which proved its right to the billing by being clean, wholesome and entertaining. The piece is in four acts, and could stand sufficient cutting throughout, to lower that number to three.

"The Skirt," in other words, our heroine, who is Bessie Barriscale, goes to a ranch, masquerading as a boy, and is almost successful with the deception until impulse overcomes the assumed character, and Bessie is discovered powdering her nose. This is all done in the first act, and the other three are more like episodes that need better connections than continuations. Act two is full of card-playing, and gun-play, brings in the love-interest, and also Bessie in a pair of silk pajamas. The next scene shows a bar-room with a "bad man" bit, and the closing act completes the love story of Bessie and her hero.

BUTTERFIELD CIRCUIT OPENS

The twenty-three theatres operated in the State of Michigan by the Bijou Theatrical Enterprise Company and the Butterfield interests, were opened and gotten under way between September 1st and 5th. The circuit plays vaudeville, pictures and road shows, and can give a road show a week's booking in the state, forty days of picture booking and four weeks of vaudeville booking. Reports indicate that all the openings were satisfactory and the outlook is good for the coming season.

EDDIE CANTOR CLEANING UP

Eddie Cantor, starring in "The Midnight Rounders," playing at the Apollo, Chicago, is making a record-breaking clean-up in earnings.

Cantor has a contract which calls for 10 per cent of the show's receipts. There is a minimum clause in the contract which provides that irrespective of the receipts of the piece he is to receive \$1,200 weekly.

The show played to capacity all last week in Chicago and Cantor is said to have earned over \$1,600. The show is scaled at a \$3 top.

"TOWN GOSSIP" DIFFICULTIES

Ned Wayburn is experiencing financial difficulties with the musical show "Town Gossip," which opened on September 5th in Baltimore, which may react unfavorably against the "Equity Shop" policy of the Actors' Equity Association in the event that Wayburn is not able to pull himself out of the hole he is in.

The show opened inauspiciously in Baltimore and played to exceedingly poor business all week. It is now in Boston where it opened at the Colonial Theatre on Monday night.

Rumors were afloat all last week of Wayburn's financial footing, and on Friday he came back to New York from Baltimore and got in touch with the Equity offices, telling them that he was in trouble and might not be able to pay salaries on Saturday. Wayburn suggested that Equity put a representative with the show who could see that the box office would be handled in the performers' interests, but this offer was turned down by Equity.

On Saturday Wayburn left for Baltimore in company with Lee Shubert, whom he tried to interest in the show. Shubert returned on Sunday, however, without having bought in.

Wayburn managed to transport the show to Boston, but could only afford to pay the actors enough money to settle their board bills. He promised, however, that the balance of the salaries would be forthcoming on Wednesday of this week.

"Town Gossip" is reported to be rather weak, and it is handicapped with a lack of sufficient scenery. The scenery makers are reported to have stopped delivery of all effects, fearing to take a chance on Wayburn's ability to pay.

Wayburn is said to have blamed all his troubles on the fact that his backers backed out at the last minute. They were influenced in this, he said, by other managers, who, he claims, want to keep him out of the producing field.

"Town Gossip" is an all-Equity show, Wayburn having signed the Independent "Equity Shop" contracts. In the company are Stanley Forde, and a number of chorus girls from Geo. M. Cohan's "The O'Brien Girl," which show they all left recently.

The failure of Wayburn to pay the salaries of his actors would undoubtedly react unfavorably against the "Equity Shop" program because it might easily be construed as an example of its inability to remedy the avowed evil that it was inaugurated to do away with, the lack of protection of the actor from financially insecure managers.

In the case of "The Three Musketeers," the ill-fated light opera which closed some time ago at the Manhattan Opera House, owing salaries, a bond had been put up guaranteeing two weeks' salaries to the performers. This was perfectly in order, although through some error the bond has been indefinitely held up.

In the "Town Gossip" matter, however, no bond has been put up and the actors are not protected in case matters are not straightened out.

TEXAS GUINAN FILES SUIT

Texas Guinan, the motion picture star, instituted suit this week for \$50,000 against the Reelcraft Pictures Corporation, of No. 729 Seventh avenue, alleging that amount is due her as her share of the profits of the twelve two-reel pictures she made for that firm. Suit was started through Attorney Louis D. Frolich, of the law offices of Nathan Burkan.

Miss Guinan, who is the wife of Julien Johnson, the motion picture director, alleges in her complaint that she was to receive 25 per cent of the net profits of the pictures she made, with a drawing account of \$250 each week she worked, according to a contract she entered into in November, 1919, with the Bull's Eye Film Corporation, which later assigned its interests to the Reelcraft Corporation. She says that she was paid the drawing account of \$250 a week, but that Reelcraft has refused to pay her the 25 per cent of the profits she is entitled to, which she estimates is \$50,000, the entire profits, according to the complaint being \$200,000.

"LOVE DREAMS" A TUNEFUL SHOW

PHILADELPHIA, Sept. 12.—"Love Dreams," the new Morosco musical play with book by Anne Nichols and music by Werner Janssen, which opened at the Walnut Theatre on Saturday night, is a musical show with a real, sustained plot and better than ordinary music.

The manner in which the songs are brought in is a revelation—there is no sense of interruption as in most shows. The lyrics, which are credited to Oliver Morosco himself, are hardly of the same high quality as the music. Two of the songs in particular are highly melodious. These two are "Love Dreams" and "My Dream of Love Is You."

The story is that of a sprightly young actress, Renee d'Albret, entrancingly played by Elsa Adler, whose main worry is to keep the knowledge of her occupation away from her invalid sister, whom she idolizes. Her enthusiastic press agent has made her more infamous than famous. The young actress meets the man she has always dreamed of, her ideal, and she is happy until she discovers that he loves not her but her sister.

The story is interesting but lacks clever and funny dialogue, especially that apportioned to the press agent role and the other comedy parts.

Paul Burns, who plays the part of the bright young press agent, injects a surprising amount of pep in his part and gets more laughs than his lines are really worth. Maude Ebourne, comedienne, has a part which does not contain one real laugh-provoking line, yet her mannerisms and actions are so amusing as to make her one of the most interesting of the cast.

Elsa Adler uses her splendid soprano voice to advantage and this, with her talented acting, serves to hold her position as star tenable. Marion Green has a splendid baritone voice and effectively sang several good songs.

Tom Powers, Maurice Holland and Edna Bates are individually perfect in their parts. The play is staged artistically and the costumes of the octette of chorus girls are beautiful, if not conspicuously concealing.

"STAMBOUL" FOR CENTURY

Arrangements are being made to produce the "Rose of Stamboul," at the Century Theatre as successor to "The Last Waltz," when the latter play ends its run. The "Rose of Stamboul" was composed by Leo Fall, who has written the "Dollar Princess," and is now one of the most successful musical comedies playing abroad, having to its credit a four year run in Vienna.

Mr. Fall will come to this country to conduct the first if not all of the performances of his play, for which stupendous production is promised.

ALDINE OPENS IN OCT.

PHILADELPHIA, September 12.—The new Aldine Theatre, at Nineteenth and Chestnut streets, which is rapidly nearing completion, will be opened early in October as a first-run motion picture house. The theatre is being built by Fred D. and Maurice E. Felt, who are also owners of the Aldine Theatre in Wilmington, Delaware.

The house has a seating capacity of 1500.

NEW DILLINGHAM SHOW

Rehearsals commenced Monday for "Good Night Dear," the new Charles Dillingham musical show by Jerome D. Kern and Ann Caldwell. In the cast are Maurice and Hughes, Oscar Shaw, Louise Groody, Ada Lewis, William Kent and Harlan Dixon.

The title of the show is said to be but a tentative one and will be changed before the opening.

MICHIGAN SEASON OPENS

SAGINAW, Mich., Sept. 12.—The Strand Theatre, Lansing; Palace Theatre, Flint, and Jeffers Strand Theatre, Saginaw, opened their vaudeville seasons last week, booked out of the Keith office, Chicago. The booking this year is being handled by Glen Burt, who is now booking all of the important towns out of the western office.

DRIVE TO BAR ANIMAL ACTS IS LAUNCHED BY WRITERS

**Attack Trained Animal Acts in Vaudeville and Circuses and
Want Them Banished from All Entertainment
Places—Similar Drive on in England**

A movement has been set on foot seeking the abolishment of all animal acts in this country. One of the leaders in this movement is the magazine *Our Dumb Animals* which has formed a club called *The Jack London Club*, in which membership is invited to all persons favoring the banishing from the stage and circus, all trained animal acts.

The sponsors of this new organization base their attempt to do away with animal acts on the assumption that any animal is trained for public performance only after it has suffered untold pain caused by ill-treatment from its trainers.

The requirements for membership in the Jack London Club is that each member must agree to do the only thing that London once said would result in the banishment of the animal acts from the theatre—to get up and go out of the theatre where the performance is held during such acts.

This movement is greatly similar to one started in England some years ago which has now resulted in the presentation in Parliament of a bill asking for the abolishing of all trained animal acts. It is hoped by the sponsors of the American movement that the same thing will result here.

Albert Payson Terhune, a well known American novelist and short story writer, famous for his stories about dogs, wrote an article in the *Country Gentleman* recently attacking the trained animal acts.

"Next to vivisection," he wrote, there is no form of cruelty so barbarous and so inexcusable as is the trained animal act. Every trick dog you see on the stage represents something like twenty puppies tortured to death in a vain attempt to teach them tricks. It has been computed that every trick act represents not less than twenty-seven kittens starved to death during the training process. A dog can be tortured into learning stage tricks. A cat can only be starved into learning them. Bear these gruesome truths in mind before encouraging by your applause another such exhibition."

Another writer in the *Open Door* maga-

zine said recently that "if the public knew of the miserable existence endured by most performing animals they would take no pleasure in watching them, and animal acts would be soon done away with."

"Children gurgled with glee," continues writer, "when they see a dog, dressed up in some hideous circus suit, balancing a lamp on his nose, or when he climbs laboriously up a great high ladder until he is nearly out of sight, and then, hesitating as long as he is allowed to do so, leaps thirty feet into a pool below. Little do they realize that it was an electric shock through the metal platform, switched on by his master in the wings below, that made him seem so willing to jump."

"It is only natural that these antics should please a child, but we grown-ups should look below the surface, and, if we stop to think at all, realize that it is not natural for a bear to roller-skate, a horse or dog to leap any great distance into water, a monkey to ride a bicycle, etc. The only thing that can force them to do these unnatural things is fear of brutal punishment, or some hidden, cleverly constructed device, such as the electric switch."

"There are never any comfortable quarters in the theatres for any of the animals. They are kept under the stage where it is dark and damp, their only light being a few electric lights burning all day. They get no exercise, because, for the convenience of constant traveling, their cages are made as small as possible."

"I was shocked to find that most of the owners of large 'animal acts' do not train their own animals. It seems there is a training school for animals in the Middle West—I do not know if it still exists or not—and there one could buy any kind of a performing animal and make it earn a living for its purchaser. Most of the men I saw living on the efforts of poorly-cared-for dumb beasts, were smug, fat, heartless men, who chose this way only as the easiest way of earning a living."

SELBIT TO SHOW ILLUSION

LONDON, Sept. 10.—P. T. Selbit, who claims to be the originator of the sawing a woman in two illusion, sailed from Southampton on the S.S. *Lapland* yesterday for America where he will on his arrival in New York show his act to any manager courteous enough to give him an audition. If he fails to arrange for one or more companies to present his act in America he will return at once to England. The act, which he alleges to be an infringement of the one he invented is now being done in America by Horace Goldin.

According to Selbit, he first produced the illusion in December, 1920. Five months later Horace Goldin produced it in America which he alleges to be a copy of his act. He protested to the N. V. A. but in the meantime a Mr. Leon also produces a similar act in America and it was decided that Goldin should have the sole right to produce the act in America, he having the right of priority.

The Messrs. Shubert, who were arranging to book Selbit, were unable to confirm their booking on account of "a similar act being shown in their towns."

FORD BACK IN VAUDEVILLE

SAN FRANCISCO, Cal., Sept. 12.—George Ford, with Flo Cunningham, who are playing the Orpheum this week following a six months' absence from the stage spent in Los Angeles where as partner of Gus Reed of the team of Yates and Reed have operated a pie bakery.

LOIS LEIGH LEFT \$800

Elinor Riley, of No. 792 West End Avenue, filed an application for letters of administration on the estate of Lois Leigh, dancer and actress, who died at No. 310 West 75th street, September 1, in the Surrogate Court Saturday. She said that her sister's name was Anna Kershaw and that Miss Leigh left only \$800 in personal property which goes to the petitioner and two brothers.

"NOT TO-NIGHT" RE-OPENING

The Ritz Producing Corporation will open "Not To-night, Josephine" at the Kingston Opera House Monday, Sept. 19. The cast thus far includes Harry Howard, Robt. Rice, Florence Wallace, Ama Blondé, Margaret Elliott, Mr. La Londe, and Marie Tracy, under the management of H. S. Bostwick.

"BLOSSOM TIME" OPENS SEPT. 19

"Blossom Time" will open in Atlantic City on Sept. 19, with Charles Danforth in the role originally played by Ralph Herz. The show will come into New York at the Ambassador Theatre, a week later, opening Sept. 26.

HOWARD TO DO PLAY

CHICAGO, Ill., Sept. 12.—Joe Howard, who is appearing in vaudeville with Ethelyn Clark, announces that he will shortly produce a musical comedy attraction of his own writing. He plans to give the initial performance in Chicago.

DID NOT OPPOSE ACTRESS

The mother of William E. Smith, who under her will inherits the greater part of her \$9,000,000 estate, was not opposed to his marriage to Miss Clair Staley, an actress, but on the contrary, had an affectionate regard for her, according to a statement made Monday to Supreme Court Justice Lydon by I. T. Flatto, attorney for Mr. Smith.

Mrs. William Van Rensselaer Smith died at the Waldorf-Astoria Aug. 8. In her will she created a trust fund of \$600,000 for granddaughter, Mrs. Beatrice Provist Nugent of 530 West End avenue, and after one of two other minor bequests left the residue of her estate to her son, William E. Smith, also of the Waldorf-Astoria.

A few days ago Mrs. Nugent, alleging her grandmother had been opposed to Miss Staley and her uncle, had agreed six days before his mother's death to divide the estate equally with her if she would refrain from telling his mother about his marriage June 18 to Miss Staley, obtained a temporary injunction restraining her uncle and his wife from replenishing \$2,000,000 in mortgages from the American Trust Company and taking annuities totalling \$2,400,000 from two trust companies holding them.

Mrs. Nugent sought yesterday to have the injunction continued pending the outcome of her suit for the appointment of a receiver of her uncle's property.

Mr. Flatto opposed the motion. William E. Smith, in an affidavit, stated that his mother was much opposed to his niece's marriage and had suggested it might be a mistake to leave her much money. He denied his mother was opposed to his own marriage and said she was informed of it long before her death. Regarding the agreement he signed with his niece Aug. 2, he said she and her lawyer refused to give him time to consult a lawyer and that he signed without legal advice.

Henry M. T. Beekman, for Mrs. Nugent, argued a restraining order and a receiver were necessary, declared Smith had assigned \$2,800,000 worth of mortgages to his wife and that he had heard the Smiths were about to go abroad.

BRADY FILES LIBEL SUIT ANSWER

In his answer to the suit for libel brought by Charles E. A. MacGeachy, William A. Brady has entered as his defense that the statute of limitations is a bar against MacGeachy's action. Through his attorney, Brady claims that the alleged cause of action did not occur within two years preceding the time the libel action was filed, as the law requires.

MacGeachy's action has been brought over a book of memoirs, written by William A. Brady, and published by Bobbs-Merrill a number of years ago, under the title of "The Fighting Man." This book contained an episode which had occurred in 1888, in which the alleged libel is said to have been committed. It was the result of a press story sent out by MacGeachy, who was then press agent for Charles Frohman and the play involved was "She." The play was not copyrighted, so Brady was permitted to start a company from San Francisco, which led to MacGeachy's publicising the fact that Frohman's show was the only authorized production by the author, Rider Haggard. Brady had MacGeachy arrested for libel. MacGeachy now claims in his complaint that he was honorably discharged. In the book, however, "The Fighting Man," Brady recounts the episode and states that MacGeachy was released under \$10,000 bail, but was afraid to stand trial and return.

MacGeachy, in his libel suit, now says that he picked up the book recently in the public library, from where the book is being circulated, and estimated these alleged libelous statements to the damaging to the extent of \$250,000.

VAUDEVILLE AT THE OLYMPIC

The Olympic Theatre in Brooklyn will open on Saturday, Sept. 17, with vaudeville and first-run pictures. The house has been renovated and redecorated at a cost of \$50,000. Harry Traub, the proprietor, has appointed Ad. Morton Pincus as manager.

HODKINS WITH PANTAGES

CHICAGO, Ill., Sept. 12.—Charles E. Hodkins, former head of the Hodkins Vaudeville Circuit, has been appointed by Alexander Pantages as his personal representative with headquarters in Chicago.

Hodkins and Pantages attended the opening of the new Pantages Theatre in Kansas City, Mo., where the final negotiations, on the appointment, were settled. The position occupied by Charles E. Hodkins gives him supervision over the New York and Chicago offices and incidentally removes a burden of work from the shoulders of Alexander Pantages, who heretofore has handled the detail work of the entire circuit.

Hodkins has been empowered to act on his own initiative on any matters pertaining to the management of the New York and Chicago offices. In the future all business of the Pantages circuit transacted east of Kansas City will be handled by Mr. Hodkins, while all west of Kansas City will be given personal attention by Mr. Pantages.

In discussing the appointment with the CLIPPER representative Mr. Hodkins said, "There will be no changes in the personnel of the New York or Chicago offices. My appointment does not interfere with booking managers Walter F. Keefe, of New York office or James O'Neil, booking manager of the Chicago office. All business pertaining to matters of the circuit east of Kansas City will be looked after by myself, while Mr. Pantages will personally take care of matters west of that line."

Mr. Hodkins will make personal trips of inspection of the various Pantages holdings in his territory.

One of the first announcements given out by Mr. Hodkins, was the issuing of a twenty-year franchise to the Skouras Brothers, of St. Louis, Mo., who control the Empress, New Grand Central, West End Lyric, Capitol, Pageant, Lyric, Shaw, Central, Arsenal, Crystal Airdome and Lyric Skydome, all located in St. Louis.

In the appointment of Charles E. Hodkins, to the position of his personal representative, Mr. Pantages has selected a man who has won the esteem of all concerned in the profession, managers and thespians alike.

Mr. Hodkins' duties as Mr. Pantages' personal representative and general manager of the Chicago and New York offices went into force on Sept. 1.

SICILIAN STAR ON BOWERY

Giovanni Grasso, noted Sicilian actor, acted for the first time in this city at the Royal Theatre on the Bowery, Saturday night, playing the hero in "Feudalismo." The distinguished visitor is said to be at his best in Sicilian parts. He was brought to this country by the Italian impresario Antonio Ferrara. Signor Grasso, who is also noted for the passion and intensity of his singing, was with Signorina Marinella Bravaglia and an Italian company. He will make a stay of twelve weeks in this country.

TO REVIVE "PETER GRIMM"

The season at the Belasco Theatre will open Wednesday, Sept. 21, when David Belasco will present David Warfield in Mr. Belasco's play, "The Return of Peter Grimm," for a ten weeks engagement. The cast includes John Sainpolis, George Wellington, Joseph Brennan, William Boag, John F. Webber, Richard Dupont, David Malcom, and the Misses Mari Bates, Miriam Doyle, and Marie Reichardt.

"MAIN STREET" IN OCTOBER

The Shuberts will produce "Main Street" in New York during October. The play was tried out a month ago in Indianapolis, by Stuart Walker and his players.

FLORENCE DARLEY

Miss Darley, whose picture appears on the cover of this week's issue of THE CLIPPER, is featured with Jean Bedini's "Peek-A-Boo" Company, playing the Columbia Circuit. Miss Darley will appear at the Columbia Theatre, New York, next week with the company. She has just returned from a trip to Australia.

CHICAGO FACING BIG CUT IN THEATRE ADMISSION PRICES

Olympic Theatre With "Broken Wing" As the Attraction Slashes Price from \$2.75 to \$1.65 Top—Other Houses Plan to Follow

CHICAGO, Sept. 12.—Theatre admission rates here are due for a tumble to prices far below the present average, judging by the price-slashing action taken by the management of the Olympic Theatre, where "The Broken Wing" is playing, in reducing the cost of the best seats to \$1.65 beginning this week. Last week \$2.75 was the top price.

This action is the result of the rather poor business prevailing in Chicago at most of the twelve theatres playing legitimate attractions.

Other theatres are planning to follow the lead of the Olympic, according to well-founded reports current in the loop district.

The highest price here is \$3.50 for Fred Stone in "Tip Top" at the Colonial Theatre. There are five plays priced at \$3: Eddie Cantor in "The Midnight Rounders,"

at the Apollo; "The Bat," at Cohan's Grand; Florence Reed in "The Mirage," at the Great Northern; "The Broadway Whirl," at the Illinois; Leo Detrichstein in "Toto," at the Studebaker.

Two of the biggest successes in town, "Lightnin'" and "The Gold Diggers" are included in the six shows set at \$2.50. These are: the aforementioned "Lightnin'" at the Blackstone, and "The Gold Diggers" at the Powers; Grant Mitchell in "The Champion," at the Cort; Holbrook Blinn in "The Bad Man," at the Princess; Charles Gilpin in "Emperor Jones," at the Playhouse; "Up in the Clouds," at the Garrick.

The cut in price for "The Broken Wing" was not made on account of poor business as the piece played to good business since opening.

Managers are watching the case closely.

"WINDING THE STAIRS" SEEN

CLEVELAND, Sept. 10.—"Winding The Stairs," Robert Housum's new play, had its premiere at the Ohio Theatre this week, where it is being presented by the stock company. Sydney Shields is seen in the leading role of the play.

That role is of a Russian Princess, who had been kidnapped by conspirators and brought to America, and confined to a lonely house in a country town, which the farmers in that section believed to be "haunted." She is being held by the plotters to await the death of the Czar of Russia, the Grand Duke, and other successors to the throne, who are to be killed, and then married to one of the band, who will rule Russia. However, two young Americans come to the house, having been stalled with their car, for lack of "gas." One of them meets the Princess, and love at sight is the result. The American, naturally, defends her, finally rescues her, etc., love-speech, answer, "Mendelssohn," curtain.

For stock, the play is good, but it is asking a great deal of audiences to believe in Czars, Grand Dukes, "spooks," clanking chains, etc.

CAN'T SEE "SPANISH LOVE"

PHILADELPHIA, Sept. 12.—"Spanish Love," the Wagenhalls and Kemper play by Avery Hopwood and Mary Roberts Rheinhardt, which had an extended run in the New York stage last season, is not proving a success in this town, where it is playing at the Broad Street Theatre.

Local critics are at a loss to explain how "Spanish Love" came to be accepted for production on the American stage and how it lasted so long in New York. One critic wrote, "It impresses one as a dreary play enacted by a mediocre company and scarcely a ripple of applause was heard at any stage of the performance."

BURIED TREASURE FOUND

NEW ORLEANS, La., Sept. 12.—Part of the treasure supposed to have been buried by Jean Lafitte, the pirate, has been found on Jefferson Island, the home of the late Joseph Jefferson of Rip Van Winkle fame.

Evidence of the treasure has been indicated by several gold coins of the date of 1745 which have found their way into circulation on the island.

Reports credit two pots of gold having been found and excitement is at fever pitch in the neighborhood of the old Jefferson home.

SHUBERTS GET CAPITOL

SPRINGFIELD, Mass., Sept. 12.—The Shuberts have taken over the Capitol Theatre here, and will use it for their vaudeville circuit.

SOHLBERG KILLED IN ACCIDENT

KANSAS CITY, Sept. 10.—Edmond W. Sohlberg, who for the past twenty-three years has been stage-manager at the Orpheum Theatre here, was killed on Monday while driving his Overland touring car in the Labor Day Parade. A trolley car smashed into his machine, overthrowing the auto, and Sohlberg, together with Seth P. Bailey, formerly stage-manager of the Denver Orpheum, who was a guest of Sohlberg's. Bailey was hurt, but is not in a serious condition. Sohlberg suffered a fractured skull and died a half hour after the accident.

Sohlberg was one of the best known stage-managers in the country, gaining popularity through many inventions which made work easier for the stage hands. The electric spotlight, which is worked from back-stage, requiring no operator, is his invention. The idea of laying a carpet on stage by means of cables, which is used in practically all theatres in the world now, is also his invention. He was forty-nine years old, and leaves a widow and a small daughter.

PLAYERS GET THE PRINCESS

The Provincetown Players, who have been offering their plays in MacDougal street for the last five years, have leased the Princess Theatre for the coming season, and will open it Wednesday night, September 21st, with "The Spring," by George Cram Cook. The piece was presented last spring at No. 133 MacDougal street. The MacDougal Theatre will continue to be controlled by the players, and will be used largely for productions of an experimental nature. The successful plays will be transferred to the Princess Theatre.

WEBER-FRIEDLANDER CO. FORMED

L. Lawrence Weber, the producer, has completed arrangements whereby he will produce musical and dramatic plays and vaudeville acts in conjunction with William B. Friedlander. A company has been formed and incorporated, called Weber-Friedlander, Inc.

The first legitimate production of the new firm will be a musical comedy which will be produced in the latter part of October.

MUSIC BOX OPENS ON MONDAY

The Music Box Theatre, which Sam H. Harris and Irving Berlin have built on West Forty-fifth street, will open next Monday night, Sept. 19, with Irving Berlin's "Music Box Revue," staged by Hassard Short. The theatre, said to be one of the most beautiful houses in New York, was completed at a cost of nearly \$1,000,000.

SUES FOR INTEREST IN THEATRES

SAN FRANCISCO, Sept. 12.—Suit was brought in the Superior Court in Stockton, by Mrs. Olga Parker of Pasadena, in which she declares that she is the wife of Frank C. Parker, wealthy owner of a chain of theatres in San Joaquin County. She asks for separate maintenance and an order establishing her ownership to a half interest in theatrical interests in Pasadena, Stockton and Manteca. An alleged love triangle, involving a pretty ticket office girl, is one of the disclosures in the complaint of Mrs. Parker, who, until her suit was filed, was as unknown in Stockton as Parker was famous. In the complaint is Mrs. Parker's story of an alleged meeting with Parker in England in 1914, when, she says, they first lived together as man and wife. He promised to marry her in America, she alleges in her suit, but the wedding was postponed, although they went to New York, and then to Pasadena, as Mr. and Mrs. Parker. In Pasadena they jointly accumulated funds, she alleged, which were used to establish the chain of theatres in San Joaquin County. While Mrs. Parker remained in Pasadena looking after business interests there, she states, Parker came to stockton and bought and operated theatres there. In Stockton, June 11, 1921, Parker kept his promise to marry her, but they separated nine days later, Mrs. Parker states in her suit. On the evening following their marriage, the wife alleges, Parker took a pretty Stockton girl to dinner and for an automobile ride.

He had been friendly with this girl for a long time, she charges, and had taken her on a camping trip.

"POT-LUCK" PRESENTED

ATLANTIC CITY, N. J., Sept. 12.—At the Globe Theatre to-night, Kilbourn Gordon, Inc., presented for the first time "Pot-luck," a new comedy by Edward Childs Carpenter. With an engaging, human and humorous story, and unusually well played, "Pot-luck" was enthusiastically received by a large audience. The cast includes James Rennie, Clara Moores, Rockliffe Fellowes, Junius Matthews, Percy Moore, Beth Franklyn, Ralph Dean, Helen Reimer, Frances Kennan, Jenny Dickerson, Howard Nugent, Helen Stewart, Frank Jamison and Douglas Bright.

After a short tour out of town, "Pot-luck" will be seen in New York.

"DECLASSEE" GOING OUT

"Declassee," Zoe Atkins' play, in which Ethel Barrymore starred for two years, is going out again with the talented actress at the head of the company. In the cast are Edward Emery, Henry Daniell, Cyril Delevanti, Charles Wellesley, Alfred Hesse, Philip Lord, Hubbard Kirkpatrick, Virginia Chauvenet, Gabrielle Ravine, Irby Marshall, Jane West and Mary de Wolfe. Miss Barrymore will begin her tour at the Lyceum Theatre, Rochester, N. Y., next Monday night, September 19.

HARRIS TO OPEN CLUB

CHICAGO, Ill., Sept. 12.—Will J. Harris, well known writer and producer, announces that he will open "The Little Club," in the Hotel Randolph on October 1. The Little Club will be open to members of the profession as well as the public from 11 p. m. until closing. Harris plans to present well known headliners, incidentally giving professional nights and other special events in which none but thespians will participate.

MOORE IS STILL ILL

CHICAGO, Ill., Sept. 12.—Menlo Moore, of the producing firm of Moore & Megley, who recently went to Rochester, Minn., for treatment from the Mayo Brothers, will be taken to New York where he will enter a hospital there to receive treatment from a specialist on nervous diseases. Moore has been at his home in Indiana recuperating. His business has been looked after by his Brother Lowell Moore.

MUSICALIZING "SADIE LOVE"

"Sadie Love," one of Avery Hopwood's older plays, will be turned into a musical comedy for Miss Charlotte Greenwood. The piece will go into rehearsal next week.

MOROSCO SUITS SETTLED

Without the aid of judge and jury, the two suits brought last spring by Mrs. Annie T. Morosco against Oliver Morosco, the theatrical producer, were settled out of court recently for a sum known to be over \$300,000, the two suits being withdrawn on Saturday by consent of attorneys for both parties.

In the two suits which Mrs. Morosco filed through attorney Nathan Burkan, she asked that a receiver be appointed for her husband's theatrical enterprises, demanded the return of \$245,000 she alleged she had lent her husband, and also asked that Mr. Morosco be ordered to turn over to her certain shares of the Famous Players-Lasky Corporation which she said were her property. She complained that the \$245,000 had been diverted from the receipts of "Peg o' My Heart" and turned over to Miss Thelma Paley, an actress, whom, she said, had alienated her husband's affections and lived with him at his apartment at No. 44 West Seventy-seventh street. She also charged that besides this Mr. Morosco had presented Miss Paley with a bungalow at Long Beach, automobiles and much jewelry.

The affairs of the Moroscoss have excited much interest in theatrical circles for several years. In September, 1919, the couple entered into an agreement with the hope that their differences could be settled out of court, but this plan was unsuccessful. In May, 1920, Mrs. Morosco filed the two suits in the Supreme Court which were withdrawn last week, and at the same time she had a suit pending for separation in California, in which she mentioned Miss Paley. At the same time she also brought another action against Miss Paley in New York in which she demanded the return of the \$250,000 in gifts which she alleged had been given to her by Mr. Morosco.

In the suits Mrs. Morosco claimed that she was owner of a one-half interest in several of Mr. Morosco's plays, including "Peg o' My Heart," by the terms of an agreement made with Morosco in 1915. She alleged that Mr. Morosco had diverted the funds from their joint enterprises to his own companies. She also claimed that she had often loaned her husband money when he was short.

FILM BREAKS CHICAGO RECORD

CHICAGO, Ill., Sept. 12.—Douglas Fairbank's latest picture, "The Three Musketeers," has broken all records for attendance at the Randolph Theatre. The tremendous business done the past week forced the management to give an early morning performance in order to handle the immense throngs that have been clamoring for admission. Police have been forced to keep order among the long lines that gather in front of both entrances every evening. Price of admission remains at 50 cents top all over the house.

CROWDS CHEER DOUG AND MARY

BOSTON, Sept. 12.—After a triumphant tour through the New England towns on the way, Mr. and Mrs. Douglas Fairbanks arrived by automobile at the Hotel Touraine here at 11 p. m. Saturday night. The tour, which was sponsored by Boston newspapers, was halted a bit by a slight accident, the temporary illness of the doughty Doug, and rain. The Boston streets were jammed with humanity awaiting to uncrowned royalty of the motion picture world.

SYBIL SANDERSON DIVORCED

Sybil Sanderson Fagan Prieur-Bardin, vocalist and whistler, it was learned yesterday, has received an interlocutory decree of divorce from Eugene Prieur-Bardin, motion picture actor, as the result of the trial of Mrs. Prieur-Bardin's undefended suit before Justice Daniel F. Cohan in the Supreme Court recently. Plaintiff and defendant met in the corridor after the trial and wished each other good luck.

DEMI-VIRGIN REHEARSING

Al Woods' latest venture, "The Demi-Virgin," by Avery Hopwood, is now in rehearsal, the cast including Hazel Dawn, Kenneth Douglas, Constance Farber, Glenn Andrews, Alice Hegeman, and Homer Barton.

VAUDEVILLE

N. V. A. CHANGES MEMBERSHIP RULES

APPLICATION RULES ARE REVISED

At a meeting of the Executive Board of the National Vaudeville Artists Club held last week, several important changes were made in rulings regarding the applications for membership, which will go into effect with the new period, beginning October 1st. Several changes in other rules were also discussed and will be decided on shortly.

One of the most important rules which were passed last week, is that governing active members of the club who retire from active work in show business, and those who later return to the stage and desire to resume an active membership in the N. V. A.

It was decided that those members whose retirement from show business has lasted over a period of eighteen months, could no longer be considered active members. These, however, can secure a lay-membership in the club, which would give them all the privileges of the clubhouse, but which would not give them the various benefits, such as the life insurance, which goes with the active membership.

If a member, who has retired from show business, desires to become an active member again, having returned to the stage, he or she must make out an entirely new application, in the same manner which an entirely new applicant would do.

To be eligible for active membership, it was decided that the applicant must be actively engaged in vaudeville at the time the application is made out.

Another new ruling is in regard to false statements which are made, or liable to be made on the application blank. If such a statement is made, no matter how much time has elapsed from the time that statement is made, to the time that its falsity is discovered, the maker of it will be automatically expelled from the club. If it is discovered that the application contains a false statement before membership is granted, the applicant will be immediately rejected.

As yet, no change has been made in the dues, or the periods for their payment. The dues will remain the same for the next period, which ends in March, and begins this coming October 1st. But it is very probable, that by the beginning of the period after, which is April 1st, 1922, the dues will be increased, and a change in periods for their payment also made.

RACHMAN PRODUCING ACTS

Alfred Rachman is associated with the Al. Herman Amusements Inc. in the production of several new vaudeville acts of a distinctly novelty type. The first act is now in rehearsal and will be called "Beech-Nut Hall." The cast includes four men and two women, all of whom are versatile entertainers. The men are all singing and dancing comedians, and the girls are singers and dancers.

In the act are: Joe Fields, Eddie Franklyn, Joseph Coppola, Nora Baer and Babe Wellington.

"FLORADORA" STARTS

"Floradora" in tabloid form will play at the Astoria Theatre in Long Island City the last half of this week. There are 35 players in this condensed version of the famous musical comedy. The Shuberts will use the act to head the bill of one of their new vaudeville theatres next week.

ENGLISH AGENT HERE

Willie Edelstein, the English agent, arrived last week in New York and will book a number of big acts for the other side.

FRANKLYN HAS AIRDOME ANNEX

B. S. Moss' Franklyn Theatre, which opened last week, will have an open air motion picture annex attached to it, which will be ready for next Summer. The theatre, which is at Prospect avenue and 161st street, plays six acts of vaudeville and feature films, on a split week policy, and the open air motion picture annex is intended for those patrons who do not care to see vaudeville, or sit indoors to see a motion picture in Summer. The annex will also serve as a means for catching the overflow from the theatre, on sell-out nights in Summer. On the possibility of the theatre closing in Summer because of warm weather, the annex will be kept open purely as a motion picture attraction.

FILM BREAKS RECORDS

"Over The Hill," the Fox film feature, broke all attendance records at the Audubon Theatre last week, and is being held over for another seven days this week. The picture also played Fox's Crotona, Academy of Music and Alhambra, where it played to tremendous business.

Henderson's Theatre in Coney Island, which is booked by the Keith office, is also playing the film this week for a full week. The house generally plays six acts of vaudeville and a motion picture, changing its program on Mondays and Thursdays. This week, the vaudeville has been cut to four acts, each half of the week, the film playing a full week.

THIRD REVUE OPENS

Walter Windsor's third revue on his cabaret circuit in New York opened Sept. 10 at the Piccadilly in Brooklyn with Ethel Parker, Margot Ladd, Marjorie Burns, Mildred Tyson, Sara Jenec, the Ward Twins and Tony Rizzo's Jazzers.

The present revue at the Parkway Palace, Brooklyn, has had its engagement extended two additional weeks after which a new revue by Walter Windsor will replace it.

CONOLY OPENS NEW ACT

Joseph Conoly's new musical act, "Abie and the Models," opened at Bound Brook last Saturday. There are eleven people in the cast, with Harry Marks Stewart playing the star role. Other members of the cast are: Charles Land, Ethel Holden, George Seymour, Viola Dara, Peggy Frazure, Calista Stewart, Cecelia Nolan, Hattie Hartley, Lillian Reuben and Anna Nolan.

DOROTHY MARTIN MARRIES

CHICAGO, Ill., Sept. 12.—Dorothy Martin, of the team of Martin and Devere, and Rudolph Hartz, acrobat, were married at Crown Point, Ind., Friday, following an elopement. The couple were appearing at different theatres in this city. The wedding dinner was served in the Hotel Randolph and was attended by a number of professional friends of the couple.

"GIRL" PICTURE BOOKED

"Why Girls Leave Home," a super-feature produced by the Warner Brothers, has been booked into all the Moss, Proctor, and Keith split week houses. It will play at the Broadway next week, and the Moss houses during the different halves of the week.

KELLY IN NEW ACT

CHICAGO, Ill., Sept. 12.—J. Gordon Kelly and Maud Williams will be seen next week in a new act employing three people carrying the special scenery and entitled, "Oh Marguerite." It is a comedy sketch that has been especially written for Mr. Kelly.

PAGE AND GREY SPLIT

Arthur Page and Ethel Gray have split their act. Page will open shortly with a new single, while Miss Gray has not decided her future plans as yet.

NEW ARCADIA WILL OPEN IN OCT.

\$2 TOP FILM HOUSE

The new Arcadia Theatre, which is being built by the Keith and Moss organizations, in the Bush Terminal Building on West 42nd street, is nearing completion, and will be opened to the public in five weeks, the date not being definitely set as yet. The house will be of the little theatre type, seating between 700 and 1,000. It will show the super-feature type of motion pictures only, at a two dollar top. Pictures will be booked into the house for indefinite runs, the idea being for producers to discover their merits as drawing powers through the Arcadia. Films making good at the Arcadia will be booked into all of the Moss and Keith houses showing motion pictures.

COLONIAL BILL SET

The opening bill of the Colonial Theatre, which will start its season next week, Sept. 19, has been set by Leo Morrison, under the supervision of I. R. Samuels. It will consist of the Melva Sisters, Miller and Capman, Margaret Young, Van Hoven, Keane and Whitney, Gallagher and Shean, Ivan Bankoff and Co., Stan Stanley and Erford's Oddities.

REVIVING "CHOIR REHEARSAL"

Sally Fisher, the musical comedy star, and her company opened this week at the Flatbush Theatre, Brooklyn, in "The Choir Rehearsal," by Clare Kummer. Miss Fisher was highly successful in this vehicle in vaudeville two years ago, and has revived the act which is booked over the Keith circuit.

SUNDAY CONCERTS STARTS

The first B. F. Keith Sunday concert for this season was held at the Brooklyn Academy of Music on Sunday, Sept. 11. Six acts appeared at the performance, which also included a motion picture, the feature being Sessue Hayakawa in "Where Lights Are Low."

PLAYLET FOR CHARLOTTE WALKER

Charlotte Walker will open in vaudeville shortly under the direction of Joe Hart, in a new playlet called "Her Affinity," written by Albert Cowles and Roy Briant. She will be supported by St. Clair Hales, Edward Chianelli, Marguerite Joyce and Robert Ross.

CRANE SISTERS LEAVE ACT

The Crane Sisters, Alpha and Delta, who were featured in the "Annabelle" act, have severed connections with that offering, and will be seen in a new act of their own, which they are now rehearsing. Their new act has been written by Paul Gerard Smith.

STARLIGHT PARK CLOSES

The Starlight Amusement Park, at 177th street and Boston Road, in the Bronx, closed its fourth season on Sunday night, Sept. 11. The park will reopen next May.

MARION HARRIS GETS TWO YEARS

Marion Harris, the phonograph singer, has been given a two year contract by the Keith Vaudeville Exchange. She will open her tour within a month.

NEW SUN HOUSES OPEN

Recent acquisitions to the Gus Sun circuit are the Majestic at Albany, and the Capitol at Clinton, Indiana, both of which houses will be booked by Wayne Christy of the local Sun office.

N. V. A. COMPLAINTS

John Alexander, of Alexander and Fields, has entered a complaint against the Klein Brothers, and also one against Norvin Mack, of Mack and Stanton. In the first, he complains that the Klein Brothers are infringing on his "Shanghai" and "Pekin" gag. Against Mack, he complains that Mack has taken his style of make-up, using every detail, as well as doing his mannerisms. He says that Mack worked with him some time ago.

De Haven and Nice have complained against Stanley and Sweeney, alleging that the latter are infringing on their "Mulligan and Mulligan From the West" melody, and the "Ham and Eggs" gag.

"SIRENS" RE-OPENS

Frank Dobson and Company in "The Thirteen Sirens," after a short lay off, are rehearsing a new cast of girls and will open Sept. 15, at the William Penn, Philadelphia. Messrs. Dobson and Jay Elwood, who have been with the act for the past three seasons, are heading the cast, which includes Violet Holiday, Jane True, Isabel Gilbraith, Rose Stanley, May Scott, Peggy Dodson and Peggy Weeks.

After a short tour on the road Mr. Dobson expects to go with another act that is being presented by C. B. Maddock.

FILMS AT THE ALBEMARLE

The new policy of the Albemarle Theatre, Brooklyn, was inaugurated last Monday with a double feature picture programme as the attraction. Buck Jones in "To a Finish" and Norma Talmadge in "The Sign on the Door" is being shown. In addition to the above, Clyde Cook in "The Sailor," The Albemarle Magazine and a musical programme is also being offered.

The show will be changed twice weekly this season and no vaudeville will be shown.

ACTS TAKE ORPHEUM ROUTES

Mary Boland, former legitimate star, opened a tour of vaudeville on the Orpheum circuit in St. Louis, on September 12th.

Jane and Katherine Lee will start a tour of the circuit in Kansas City on October 2nd. They are routed for twenty weeks.

Julian Eltinge will return to the Orpheum circuit on October 9th, opening in Salt Lake City. Eltinge has been routed over the Orpheum, Interstate and Keith time up to August, 1922.

SCHOOLER HAS NEW ACT

David Schooler, last seen in vaudeville with the Marmain Sisters, is now rehearsing a new act for vaudeville, which is tentatively called "Music Hath Charms." With Schooler will be seen Ellen Boyle, formerly of Jarvis and Boyle, Maretta Nally, formerly Allman and Nally, Ina Alceva, toe-dancer and Peggy Van. Herman Timberg is staging the act.

RIALTO ON N. V. C. CIRCUIT

Ray Leason has added another house to his M. V. C. circuit, the Rialto at Lawrence, Massachusetts, which opened last Sunday on a five-act split week policy with vaudeville and feature pictures.

The opening bill consisted of Synco, East and West, Alice Kane, Curtis and Fitzgerald and the Telephone Tangle.

ROBINS HOUSES RE-OPEN

The J. A. Robin's vaudeville circuit opened on Labor Day, playing five acts of variety and pictures. The Capitol Theatre, Ansonia, Conn., and the Alhambra, Torrington, Conn., will open on the 19th.

NEW ACT FOR JACK MARVIN

Joseph Hart will present Jack Marvin in a new playlet entitled "Truth," by Roy Priant and Albert Cowles. The cast will include Dorothy Beardsley, Estelle Richmond, Edward P. Wade and Augustus Neville.

VAUDEVILLE

PALACE

A better bill than last week that showed versatility and moved for the most part with speed, was opened by Erford's Oddities, a good novelty opening act that went over nicely; for detailed review see under New Acts.

Huston Ray played the Liszt transcription from Rigoletto and the sextette from Lucia both of which received good hands. Ray's style is far from graceful, his playing seemed forced and the lifting of his hands from the keyboard to an abnormally high degree, at least is not attractive.

He drew exceptionally good applause, however, with the rendition of a medley including "Swanee River," "Wild Irish Rose," "Carry Me Back to Old Virginia," "Home Sweet Home," "Annie Laurie," "Believe Me If All Those Endearing Young Charms," "Jimmy, Jimmy, That's the Name They Gimme," "Rosey O'Grady," "The Sidewalks of New York," "After the Ball," "She's the Daughter of Rosie O'Grady," "Make Believe" and "Bright Eyes," the latter being taken at a fast tempo and forte in a manner to stop the show.

After decided applause, Ray played the minute Chopin Nocturne but it did not get over any too well.

Charles Withers and Co. in "For Pity's Sake," reviewed any number of times in these columns, was a hit.

Joe Darcey sang a number of published songs and told a number of gags. He works hard and received a lot of applause, especially at the end of the act when the numbers were sung. He sang at least half a dozen songs. Took two encores and made a short speech.

The sketch "Abraham Lincoln," was timed as twenty-three minutes but seemed longer. Three acts and an epilogue anent events in the life of the former president are the basis of the sketch. The humor was unproductive of any laughs as most of the terse sayings are well known. There were few dramatic moments and these were not heightened by the dramatic force nor the dramatic repression of Frederick Burton, who although he looked the part, failed to carry, through his faulty diction and at times unintelligible enunciation. This fault was also most noticeable in Kitty Cosgriff who played Betty Winter and could be scarcely understood at all. Charles Bartling as Henry Raymond was admirable, the part standing out wonderfully well, and Wm. Turner as Thaddeus Stevens, all that could be desired: Louis Alter as the secretary is also worthy of mention.

The offering does not seem suitable for vaudeville, and it is doubtful whether audiences outside the Palace and the larger theatres will patiently listen through three acts and an epilogue, the only punch of which comes at the climax of the epilogue, through the set, of two large marble pillars, the lighting effects, the American flag and the effectiveness of the picture.

William and Joe Mandel, in the act we have reviewed several times, were a hit.

Daphne Pollard was one of the most spontaneous and biggest hits the reviewer has ever seen at the Palace or anywhere else. The last time the writer saw Miss Pollard was in Paris at the *Folies Bergere* in the Albert De Courville Revue "Zig Zag"—she was a hit then, but nothing compared to the "riot" of Monday afternoon's performance. After several encores, so many flowers that she couldn't carry them all, and a speech, was forced to make another bow; see under New Acts.

Val and Ernie Stanton, in a very hard spot were a decided hit, getting laughs galore and definite applause forcing an encore.

The Ford Sisters demonstrated the quintessence of Terpsichorean artistry that is all theirs and incomparable. Let it be said to their credit, closing a fast bill, they held them in exceptionally well especially in view of the fact that they have played the theatre a number of times. H. W. M.

SHOW REVIEWS

RIVERSIDE

A most cordial audience throughout the show until the last act appeared, and then, what a hard one to keep seated. Ed. Gallagher and Al. Shean in the next to closing spot ran out of verses to their spicy topical song in which they refer to each other by name in a way that is sure fire. It is not that they have such extraordinary material that sends the act over for a knockout, but their excellent showmanship. Shean's enunciation of "Mister Gellegher" couldn't miss, despite the fact that he said it over twenty times. Their appearance is great and the dialogue is racy, moving all of the time, instead of being held up for some hokum slapstick comedy that spoils many other acts.

A sketch that supplied numerous laughs, and genuine comedy was that of Roger Imhof, Marcelle Coreene and Company in their character study "In a Pest House." The locale is a country hotel and an old pedlar played by Roger Imhof (whose horse died on him) comes in for a night's lodging. Jerry H. Herzell is an old porter and Marcelle Coreene is the landlady's daughter as well as a visiting nurse. The set shows both the office of the hotel and one of the bedrooms. The ensuing comedy concerns mostly the efforts of the belated pedlar to get a night's rest in an impossible bed.

Jimmy McWilliams, the "Pianist," lost no time in getting started in the fourth spot, ad libbing along and picking on the act that preceded him for material, and succeeded admirably. His clowning at the piano and dialogue went over well. Toward the end of the act he gave his monologue with piano accompaniment, which was a sort of travesty description of an opera, which was good for many laughs and a near riot. For an encore he gave "Linger Longer Lou," a plug, and retired to a good hand.

"Dummies," presented by Wm. B. Friedlander with Ernest Wood, bearing the brunt of the work, is billed as "A comedy with music." Five girls complete the cast. The action takes place at a modiste's after five o'clock in the evening. Mr. Wood is the bashful window dresser who feels queer when he has to dress one of the wax female dummies. A routine of songs and dances are gone through, a great display of lingerie is made and some gowns are worn by the girls. The comedy comes in the form of the window dresser taking off a dress from one or two of the girls who pose as wax models, etc.

Ethel Forde and Lester Sheehan with Marion Forde and a pianist have a pleasing assortment of dance presentations. Mr. Sheehan and his partner did very well, his partner wearing some pretty gowns in addition to dancing well together. The efforts of the girl who did the singles for outshone any of the efforts of her teammates and performed some difficult feats.

Sansone and Delila, man and girl, in "Just a little Different," have a pretty good sort of opening act that was well received. They were adept at their bicycle stunts and sent their act over in a neat manner.

Betty Washington, "The Sweetheart of the Violin and Her Bow," in the second spot, is a fair sort of violinist and she makes a very youthful appearance as a cute little girl. The last half of her act was done clad in a gold and green dress, and bare feet. She played well but her routine needs better arranging. At least one of her classical pieces was much too long and tiresome. Her jazz selections were good and she flitted about the stage to give it more pep.

Emma Carus with J. Walter Leopold at the piano closed the bill singing their own songs.

M. H. S.

ROYAL

Opening the nine act bill at the Royal Theatre this week came Sylvia Loyal, with an act full of pigeons. One of the pigeons is trained to sit on the head of a trained poodle, while the poodle walks around the stage. Followed juggling with straw hats, and trick stunts on a loose wire rope. The finale sees a storm of pigeons from all over the house, a very pretty effect.

Pearson, Newport and Pearson, two men and a girl, in second spot, were there when it comes to dancing. Any kind at all. The girl does some swift work on the piano, with the men working hard to keep up with her pace. There was some fine work done by the three performers.

Frances Pritchard used some hokum as an introduction to the act. She doesn't need it. Two dancers, male, attempted to win her hand in a dancing competition. Imitations of George Primrose, and others were given, the comedy element being furnished by the boys' imitations of Ruth St. Denis' dances. A corking act and well done.

Clara Howard furnished the fun for the first part of the program, with her funny songs and patter, all of which are done in her inimitable style. She changes several costumes on the stage, talking the while, thus able to put more stuff across in the time allotted her.

Robert Emmett Keane and Claire Whitney, the moving-picture actress in the "Gossipy Set," scored a well deserved hand for their efforts to please. The two received a good hand on their respective entrances. The sketch was written around Keane, who plays the part of a male gossip with telling effect in the way of comedy. He, not knowing that the other gentleman in the cast, name not given, is married to Alice, which is played by Miss Whitney, tells him all the scandal connected with her. He also tells Alice about the affairs d'amour of her husband. At the finish of the sketch, upon discovering his mistake, he vows never to do it again, and the sheet goes down with him telling the latest scandal news concerning a young lady to the hotel clerk, over the phone. This act took all the legitimate hand of the performance.

George MacFarlane, the singer, was well received. He sang some fine numbers with telling effect, closing the intermission. His control of voice is remarkable. This act is of the best class of vaudeville, and was received in a manner befitting it. MacFarlane's voice, a baritone of fine quality, is used with much intelligence and excellent vocal style.

Whipple Huston and Co., have a novel act, using miniature trolley cars, autos, etc. The act opens with Father Time advising them how to get something to please the audience. They certainly do, in the fact that they show the daily occurrences in a certain New York park. Everything is shown, to the traffic cop directing the traffic, the girl of the streets, the cabaret, the farmer and his wife who have come for a view of the great city. The act was the riot of the second half of the bill.

Eleanor and Williams in eighth spot were a scream from opening to closing. The gowns worn by the lady are ridiculous, and are used for comedy. The jokes used were new, with a sprinkling of the good old ones.

After which there was a long stage wait, fully ten minutes. Then Roland Traverse appeared, apologizing profusely for the wait. He did some very clever stunts with his magician's apparatus, one worthy of special note, making Kate Eleanor of Eleanor and Williams appear from under a small sheet. He closed the performance to a practically empty house.

D. S. B.

HAMILTON

This week's bill is a follow up on comedy to the opening show of the season held here last week, this one also having five acts out of eight, whose purpose was mainly to get laughs. While it is nothing to the discredit of this week's layout, it must be said that it isn't as strong as last week's, but then the show here last week was the kind that one sees about once or twice a year, and couldn't expect to be repeated every week.

But this show is entertaining and is given a nice start by two little girls billed as the Melva Sisters, who play the xylophone and another instrument. This other instrument, we have described before in these columns, being the arrangement of glass bottles which formerly contained better liquids than they do now, though perhaps not as good for the purpose. The girls are cute, and play their instruments well.

Lowry and Prince deserved to fare better than they did. They went well for a large part of the act, and a good deal of their material was also missed. Some of the gags could stand replacing with newer material, among them being the "stood before the mirror" verse. The two have lots of personality and handle their act well. It might aid them to put Lowry's dance in a place further away from the finish of the act, so they could then build up a stronger finish than they have now. At present, the dance leaves him too winded for the finishing number.

We have seen times when Owen McGivney's protean offering, "Bill Sikes," stopped the show, and there have been many of these times. But Monday afternoon wasn't one of these times, mainly because the audience was very appreciative all through the show. The fact that McGivney took only two bows was mainly because he didn't try to force more, although he easily could have taken more and not be accused of jockeying.

We have as yet to write a review of Bobbe and Nelson, who, by the way, haven't been in New York for more than a season, without saying that Eddie Nelson stopped the show with his ballad. We've got to repeat it here. And that George Bobbe has also a more than pleasing voice. The two are still doing the "His Girl" act, with the comic-suicide opening, with a few new lines spread here and there throughout the act.

Harry Watson, Jr., and Company, closed the first half, the "telephone" scene and the "Battling Kid Dugan" bit both being continuous screams of laughter.

De Haven and Nice are sticking more and more to the comedy and hokum act, and doing less of the legitimate dancing which they formerly did. They now close with a laugh, but the applause is weaker. The finish they formerly used, doing the Russian steps and splits, was much more effective for applause.

Solly Ward, with Marion Murray and the French girl, or at least the one that plays that character, offered "Babies," the comedy sketch that always will please. Ward has a new little girl, different from the blonde-curler one he used last year, but who is also very cute and sweet, for the finish, which, by the way, is also different from that of last year's. Instead of beginning a new quarrel as the curtain comes down, as done before, Ward now has a quiet finish.

Stan Stanley was breaking in a lot of new material on Monday afternoon, one being a new opening to the act, and another a new finish. A lot of new bits have been placed in the act as well. Billy Dodge makes a dandy straight man for Stanley's comedy, and Betty Maurice is adequate for the part she is doing, in fact, considering that it is the first act in which she has read lines, is doing remarkably well.

Hurio closed, doing an aerial and equilibrist offering, well-staged and sold.

G. J. H.

VAUDEVILLE

STATE

Jack and Foris opened with a gymnastic offering that was neat and productive of definite approbation. One of the fellows wears a monocle and there is some business with a cigar that was humorous.

In the second spot Fiske and Fallow made a distinct hit mainly due to work of Miss Fallow, who did a number clever vocal imitations, some initially camouflaged and the other initially apparent.

The rendition of "In the Garden of My Heart" was a hit and the imitation of the one string fiddle, both in a rose spot spot thrown from a basket of flowers on the piano, was cleverly staged and worked, and man faking the playing of the fiddle while the girl gave the imitation which fooled the audience at first. Miss Fallow displayed considerable personality and ability to sell her stock in trade to hands as she successfully imitated cornet and intoned a melody sounding like the "Humanatone."

Rome and Cullen, two men in a singing, talking, dancing act, which we have reviewed before, went over just fair. We have referred to a couple of lines several times as being undesirable, but they are still employed.

George Stanley and Sister have at the best but a small time act that drags, lacks life and is of an antiquated style, although well staged.

There is a special drop that is parted from time to time to show painted backgrounds as settings for the songs employed which run mostly to Southern melodies.

The monologue done by the man was unproductive of any laughs and the number "Fare Thee Well Good Bye" was not a punch. The girl did a number in Southern Colonial style costume with Polk bonnet and pantalettes, the man yodelling off stage. A banjo specialty, preceding which some more lukewarm Southern stories failed to evoke anything startling, was also unproductive of much applause, such old numbers being played in the musical conversation as "Just One Girl." The two finished with "Railroad Jack," with a Southern levee illuminated drop; the number was on the order of Casey Jones, a patter song which obtained as good results as anything in the act.

Frank Fay in the next to closing spot was disappointing although Fay was hoarse and seemed to be suffering from a bad cold. The last time the reviewer caught Fay at another theatre, his material was much better and he drew many laughs, this time he was no better than many other number two acts, and had he not been accorded the billing and the spot, would have probably not fared as well as he did which was far from as good as he should.

He opened with "I'll Just Ramble On," after which there was some talk between Davis, the pianist, and himself relative to a play the former was supposed to have written. The act stalled woefully here and dragged badly, the material being unfunny. "Way Down Bimini Way" followed and was succeeded by "Weep No More" the applause lacking the ring of spontaneity.

Two very obvious plants in the audience then started to sing and play a guitar—this is the first time we have seen or heard the guitar played in the audience in an endeavor to convince the auditors that the player has just strolled in and is not a part of the act. The boys on the stage sang a "Blues" number, after which there was more talk, Fay saying that he couldn't go back back very far in songs—"my voice hasn't stopped changing yet."

The Molera Revue in operatic selections closed the bill, one of the men playing during the course of the act Liszt's "Second Hungarian Rhapsody" in a manner which could stand considerable improvement as could also some of the ensemble singing.

H. W. M.

SHOW REVIEWS

EIGHTY-FIRST STREET

May Kurty and Partner, in "Idle Moments," a balancing act, opened the bill this week to a fair house. Both man and woman are easy and graceful in their maneuverings, and received due credit for their work.

In number two, came Vincent O'Donnell, billed as the Kid MacCormack. The boy's showmanship is A plus. He's a fine little actor, and an accomplished singer. He gets the audience and holds them with his songs, which are well selected and of the type that he is able to show to best advantage with. He held 'em down for twelve minutes.

Handers and Millis, billed as the eccentric pair, lived up to their reputation. After the first song, the leader presented them with a black-eyed-susan. From this point we find a little "nance" interjected, but hardly enough to be objectionable. The two boys do different stunts with their hats, finishing up with some really good routine steps. A great deal of comedy is gleaned from the trouble one of the partners has with his hands. He doesn't know where to put them. Much laughter ensued.

The "Only Girl," which, it was announced, is Victor Herbert's greatest musical comedy, was the next act on the bill. The music was pretty, but we cannot pass on the words, for they were very indistinct. The story is written around an impresario whose friends are all about to get married. He scoffs when they say that they are the happiest men on earth. He gives them a party six weeks after they have been married, and is surprised to learn that they agree with him in his views of marriage. A lot of trouble ensues, due to the unfortunate remark passed by one of the wives concerning the particular shade of red in one of the others' hair. It is even surmised that she perchance wears a wig. Finally, after hot arguments, which are really comical, the impresario introduces his fiancée, who is his collaborator in a new opera. So all ends and the curtain descends amid the applause of the audience. The act is very well done, but the participants should try to gain clearer enunciation. The singing is good but could be improved greatly if the enunciation was better.

The funniest act which we have seen for a long while ran in the fifth spot. Adler and Dunbar was the name. Rose Dunbar, an attractive young blonde, comes on and begs the indulgence of the audience. After stating that her partner has suffered a very painful sprain in his ankle, she says that she will attempt a few tricks of hypnotism, with the aid of two gentlemen in the audience. The two "volunteers" come up on the stage, and one is discarded. That leaves the act as it should stand. The man, under the "effects" of her power, does some of the cleverest imitating we have seen in a long while. A saw-mill, the making of a Green River cocktail, a dog fight between a Saint Bernard and a fox terrier, and a jewsharp are among the most important. The act was a riot, and took the hand for the evening. A scream from start to finish.

Oakes and DeLour presented, as the finish of a great bill, an old act done in a new way. The story of two old grandfather clocks, who, before they are sold on the morrow, tell of the old dances they have seen. A boy and girl do the announcing, or the story telling from the inside of the clocks, the dials of which are illuminated. Percy Oakes and Pamela DeLour do the dancing, and do it very cleverly. At the finish of the act, a large bouquet is handed across the foots to Miss DeLour. The act received a very good hand.

D. S. B.

ALHAMBRA

Richard Warner, who last year was assistant manager at this house, is now managing the theatre, and is a capable and efficient successor to Warren Munsell, who left to go into the motion picture production business.

Plenty of variety on this week's bill, which is led off by Selma Braatz, with her juggling offering. Miss Braatz does a dandy routine of balancing and juggling work, and offers quite a few stunts in that line which aren't done by other acts of this sort. She could, however, cut out some of the minor feats, to lessen the running time of her act, which is too long, and play up the feature work more effectively. An unbilled male assistant, whose main work consisted of carrying apparatus to Miss Braatz, was also given an individual inning in which he did some good equilibrist work.

Dotson made a slower start in getting the audience warmed up, than we have ever seen him make. But the start had nothing to do with the finish, which was a riot, for it wasn't very long before he had them eating out of his hand.

"Two Little Pals," featuring Edythe Mayo and Jack Henry, also giving billing to Harry Meyers, Estelle McMeal, Harry Pearce and Mabel Crete, is an act that has a capable cast to give things to for the main part, for getting over. For as far as comedy material in the way of speaking lines is concerned, or anything unusual in the way of plot, it hasn't anything. But it is nicely staged and costumed, and more nicely handled by the cast.

Bert Fitzgibbons, minus the straw hat, the wash-tub stick, but with a lot of new lines since we last saw him, in addition to his brother Lew, who is also new, is as funny, if not funnier, than ever. Lew plays the piano for Bert, and later Bert plays the piano for Lew, while Lew plays a small xylophone in a manner which makes it speak. Bert also played that instrument, but mainly clowning. The xylophone was brought on by Bert's pretty blonde wife, and on her exit, Bert explained her presence as "just a touch of refinement to a rough act." The line was a scream, as was the persistent remark all through the act from Bert, "all new, good clean stuff," emphasizing the "clean" each time. The "Ingersoll" parody on the "Rosary" is clever, but might be considered sacrilegious because of the clowning on the word "Cross." But outside of that, no objection can possibly be found with the act, which is a comedy hit for any bill.

Claud and Fannie Usher, two artists who work in such manner that makes vaudeville proud to count them as representatives of the variety field, offered the "Bide-A-Wee Home," which they also did last season, and which they can continue doing for season after season.

Edith Clasper, one of the few remaining Ediths who keeps the old-fashioned letter "i" in her name, for which we like her, offered a very prettily staged dance routine, called "Love-Steps," in which she is capably supported by Nelson Snow and Charles Columbus. The act is somewhat on the style of "The Dance Duel," and which is also, like Miss Clasper, dainty all through.

The Wilton Sisters, in new red frocks, shoes and socks, did their singing and instrumental offering, which has often been reviewed here.

It was after 11 when Frank Van Hoven went on, and there were a few walk-outs, but they were hardly noticeable. He made those who stayed, laugh and applaud as though it were hours earlier.

The Nathane Brothers, in their gymnast routine, closed.

G. J. H.

NEW ACTS

DAPHNE POLLARD

Theatre—Palace.
Style—Comedienne.
Time—Eighteen minutes.
Setting—Special.

Daphne Pollard proved a sensational applause hit, and a laughing scream upon her initial New York appearance at the Palace, after having been absent from America for five years.

The writer has witnessed and reviewed hundreds of others at this house and other theatres and has for several years been present at the Monday matinee performance of all the English acts, or American acts that have grown associated with England, which have played the Palace, but does not remember any receiving any greater spontaneity of applause, Miss Pollard holding her own easily with Ethel Levy, Ella Shields and others from across the pond.

In a misfit suit of off color purple and dirty gray, green stockings, black shoes, a blue ostrich plume on a gray hat, and carrying a small wicker telescope case fastened with a leather strap, Miss Pollard made her appearance and leaped into instant favor with her appearance which was a scream and the first number "We Never Thought That Nancy Would Have Taken to the City Ways."

A dance followed and let it be said that Miss Pollard has more funny dances, steps, motions and ways than any other comedienne that this reviewer has ever seen. Miss Pollard's feet and legs make Charlie Chaplin's look like a funeral.

For the second number, before a changeable silk drop that shaded mostly to lavender from the seat in which the reviewer sat, a burlap bag in rags was worn over pink tights and a number sung entitled "I'm a Ragtime Germ." This was a bigger hit than the first and the eccentricities of the dance more absurd than ever, Miss Pollard imbuing the number with lots of life and pep which was characteristic of her entire offering, and together with her ability and plus personality, were successful in putting her over to an unmistakable hit.

Following a short announcement that she would sing a well known American number as she had done in England, the drop was parted to disclose the interior of an Egyptian Temple set in "Two" with the pyramids seen through the windows in "Three." The set drew a big laugh for the hieroglyphics were in Jewish.

Miss Pollard wore an Egyptian costume and a very Titian wig to which was affixed a green imitation snake. "They Called Her Cleopatra, Now What Do You Think of That," was together with the dance and business, sold extremely well and was perhaps the outstanding applause hit of the act.

For her closing number Miss Pollard wore another near fit of black, a straw hat with a pheasant feather, stockings of red and white stripes running horizontally and bloomers of brighter red and white satin stripes, running vertically. She carried a white parasol with a long handle and sang "Wanted a Man, a Man, a Man," in which she displayed the funniest walk imaginable.

After numerous bows, a multitude of flowers, and absolute insistence upon the part of the auditors, Miss Pollard responded with a short speech of thanks saying that she was an American through marriage, had been away for five years, and that she would like to say something but was overcome, finishing with "Thank you so much," to which the reviewer will add to Miss Pollard, thank you so much for coming over.

H. W. M.

VAUDEVILLE

JEFFERSON

(Last Half)

Despite the disadvantages and competition of the theatres on the next block, one of which is showing a Broadway feature picture, this house manages to draw a good sized audience. An "Artistic Treat," opened the bill, two women and a man who did some posing, quite out of the ordinary. The lighting effects and method of presentation was excellent.

Shields and Kahne in the second spot, have a comedy song, dance and dialogue offering that moves along smoothly and is bright and clever about all of the time it was on.

Nick Long, Idalene Cotton and company presented their sketch dealing with Italian life in a tenement in which some comedy, and dramatic acting had a share. The action takes place in the home of a family consisting of a man, wife and boy about sixteen. It is the boy's birthday and the father gives him a medal originally presented by Garibaldi, the Italian liberator. Later the boy goes out in bad company and is shot at by a cop, the Garibaldi medal stops the bullet from going through his body and from that time on the kid is for keeping up the traditions of and idolizes the Italian general. All the parents anxiety as to the boy's future, etc., when they hear of him being in a scrape is material for heavy acting, which was done very well. One of the women as an Irish neighbor was unusually good and played her part to perfection.

Sammy Duncan in his Scotch plaids and crooked cane a la Lauder made a hit with his songs and monologue, putting his bits over to tremendous applause. After the opening song and talk he arrived wearing a red wig and short jacket and large piece of cloth with which he dried his eyes as he sniffed and cried about his girl, singing a song along with it.

Madame Doree's Celebrities, four men and four women, impersonated well known opera singers and presented parts of different operas and displayed many excellent voices.

Howard and Lewis, two men, one straight and the other comic, had considerable hokum in their concoction but managed to get a laugh now and then in a way that could hardly be called up-to-date. The singing of the straight was the best thing of the act, most of the other business was one slapping the other every few seconds.

In Bob Nelson we have a man who hasn't much of a voice but sang seven or eight songs, selling each one like Jim Henry sells his shaving cream, if not better. Nelson with the aid of an unbilled pianist put each song over as though he were there to concentrate on that particular number and the audience couldn't get enough of him.

Ferrari, Dinus and Company closed the show with their dancing act, featuring at the close a Corsican mimedrama which was something of a novelty and very effective. M. H. S.

STATE

(Last Half)

Stanley and Elva, opened the show and proved a neat turn for that position. The wire work is commendable as is also the contortionistic efforts of Elva who looked effective in lavender opera lengths; more care should be exercised, however, in preventing the bare skin being seen between the stockings and the trunk line, as this looks bad from the front.

The Two Ladellas do some good acrobatic stunts but the attempted comedy is atrocious and should be omitted. The act stalls too long at the opening with the camouflage—the singing being but fair—the act as arranged at present is but small time.

Eddie Lambert assisted by Minnie Fish presented the same act we reviewed recently at another theatre with the exception that the "Butterfly" finish has been wisely eliminated and Miss Fish with make-up returns and sings a number. The improvement is decided and were the running time cut, it would be accentuated. Act went over for hands when reviewed.

Sherlock Sisters and Clinton have been reviewed several times—the act is classy, the dances graceful, the costumes effective, but the act lacks tempo and needs speeding up in places. The finish is taken well.

Foley and O'Neil, a two man, song and dance team of the usual variety, displayed nothing out of the ordinary and were neither strong, or novel enough, to have been accorded the next to closing spot. An Irish number received a hand on account of the sentiment. The act drags and the diction and enunciation in both the singing and speaking could be improved, it being very difficult to understand either of the boys, the one working stage left more particularly.

Mlle. Rialta and Co., the "And Co." being six girls in various states of dress and undress, interested with classical and interpretative dances, various slides being projected from three machines the meanwhile.

Mlle. Rialta did some good dancing in which back kicks were productive of audible approbation. H. W. M.

FRANKLIN

(Last Half)

The Bronxites have taken to this new house like a pack of kids to a swimming hole on a hot day. While the house was by no means filled on Thursday night, it must be remembered that it seats over 3,500 and the amount of people present would be practically a sell-out in the ordinary sized house.

"An European Vaudeville Specialty" was the billing of Visser and Company, which was the opening turn, and like most European offerings, the main fault with the act was that it offered too much. All of the work which the two men and one girl, which make up the company, go through is good, but too much of a good thing loses its effect. These three offer juggling, dancing, acrobatic, tumbling, gymnast and equilibrist work, which would go much better if the act were cut by two or three minutes.

Audiences in the Bronx have always been known for their liking of hokum comedy and dancing, and the audience here is just like the rest of them, with the result that the Caits Brothers almost stopped the show in the second spot.

"Mrs. Wellington's Surprise" is now billed under the name of Harriet Marlotte and Company, Miss Marlotte being the only one of the former cast present now, still playing the part of the maid. It may be possible that this is the same cast, but it appeared to the writer, that those who did the act when reviewed here, with the exception of Miss Marlotte, worked much slower than the cast did when he last caught the act. The act also lost a laugh that was formerly in the act, on Thursday night, when the crash of glass which was supposed to be heard when the Doctor jumped out of the window, was missing.

Burns and Wilson have an offering that is handicapped at the start by the presence of some old material, but which works up nicely as it goes along, with a little better material, and mainly through the vivacious personality of the girl. The man also has a likeable appearance and style of work.

As soon as the enunciator flashed his name, Ben Bernie received a reception, which was continued until he had made his appearance. Bernie has cut out a few of the gags relative to the ride in the taxi with his girl, in particular the one about "bad brakes." His material, though, still is clever, and in fact, can't help but be for Ben Bernie is one of the cleverest entertainers to be seen.

Jay Velle and Company in "Mignonette" was the closing act. The offering is very well staged, and the entire cast particularly Velle, have clean, appealing personalities, which, combined with the excellent vehicle they have, make the act sure-fire. G. J. H.

CITY

(Last Half)

A show that was weak, was opened by Witt and Winters, a two man gymnastic offering who presented the usual routine of tricks but did them well.

In the second spot were Lee and Burt Ryan who sang several songs of the older published variety—very much older, including "A Hundred Years From Now," which although it may have a futuristically sounding title, is so old that the hundred years must be nearly up. The act did not get over.

Grace Cameron in next position did not seem to be able to arouse those assembled from their lethargy with her introductory number, the mother-in-law impersonation, or "They'll Get Fat Kidd'n Me, Dearie," in which several impressions were done. The long drawn out talk in the mother-in-law impersonation has but few laughs in it. The burlesque grand opera singer at the finish sent the act over to a fair hand—Miss Cameron is capable but needs better material.

The Novello Brothers, an exact copy of the Arnaut Brothers, present the act well. The copy is undoubtedly by permission as the Novello Brothers are said to be related to the Arnauts. The opening business with the chair however is not a part of the Arnaut Brothers' act and is very old here having been done by Hinchey and Downey at least thirty years ago and by others before that time. The act would be immeasurably better without.

Greene and Bennet, two colored fellows in burnt cork, reviewed in another column. J. Elliot and Girls talked and kidded mostly, at the show reviewed—the dancing, and vocal efforts are nothing better than small time on which the act might be a flash and interest those who had not seen countless others try to nearly imitate Pat Rooney, Marilyn Miller, Dorothy Dixon and Ann Pennington. The only thing in the imitations that was like the originals, was the music.

Dunham and Williams have been reviewed recently at this house; they were followed by Sylvia Mora and Company, also reviewed not long ago, who closed the show. H. W. M.

KEENEY'S

(Last Half)

Lucy Gillette opened the bill. After doing a Dutch peasant dance, in the costume of that country, she goes into some juggling. The feature of her act was the closing, in which she balances, at one time, a table lamp on a pole, on her forehead, two plates, spinning on rods held between her teeth, a spinning basin on a rod in her hand, a flower pot on her foot, juggling two balls the while with her free hand. She claimed to have room for more. It took the house for this type of act.

De Witt and Robinson, two men, held down the second spot with their songs, playing and dancing. One of the two, a dwarf, caused much laughter by his antics.

Bond, Berry and Co., two men and a woman, were clever. The story is written around the trials of a negro in an undertaking establishment. A lot of effective hokum is used.

Rives and Arnold, as salesman and a girl, pleased the audience with their swift repartee, and clever dancing. The songs they use are used for the comedy which they get from them.

"Putting It Over," the show of the Fighting 27th, the participants of which fought in the late war, was the feature of the show. A musical revue consisting of four men and five girls, the girls' parts being played by men, who are a scream from start to finish. The toe-dancing of the "girls" is very good. The men in their parts each had their own particular dance to do, and there was some exceptional work done by them. A bit of comedy was injected due to the fact that the toe-danceuse was in need of a shave. All in all, the act was a riot, accent on the R.

Brown, Lee and Williams, in a sketch labelled "Waiters' Wanted," had a style of their own. Two crooks, determined to go straight, have a time convincing the manageress of a cafe that they are straight. Later on, the lady discovers that she has lost her brooch, forthwith picking the pocket of the crook in question. She blows on a police whistle, and the boys are marched off.

The closing act was Weston's Models. The two women and the man do some hard work, and were well rewarded for their efforts. Some of the best received of the poses were: Marathon, Gladiators, Apollo, and the Call to Arms. An artistic act, well done.

Roscoe Arbuckle, in "Crazy to Marry," was the feature picture. D. S. B.

REGENT

Bessye Clifford opened the bill at the Regent to a good house, and one that appreciated the artistic work done by her. She got a good hand on every one of her poses, and deserved every hand that she got. The closing pose, that of the Statue of Liberty by night and day, was the most effective one of the lot.

In the second spot, Tyrell and Mack, two boys with a neat lot of material, took everything the house gave at that performance. They have some very clever buck steps, and some corking ideas on Russian Ballet. The orchestra hampered them, as there was a lack of ensemble. The closing of the act was a feat we have never seen duplicated, that of dancing a leapfrog, landing in a perfect split. They wiped up.

Johnson, Baker and Johnson had an amusing way of throwing hats around, with a bit of Indian club work on the side. There is no stunt in this line that is impossible for them to do, doing everything imaginable.

Bob Buchanan and Co.? The question is, who is he, and where was he? The critics were told that the gentleman on the stage was Bob himself. It was peculiar, for we would have sworn that the gentleman apologized for the absence of Mr. Buchanan. This gentleman did Buchanan's act for him, and we are sorry to say that he flopped. The company in the act was a rather large lady, who sang the closing number with the gentleman in question. The man has a good voice, and sings some songs effectively.

Mack and Lane, with their clever songs, dances, and patter, got across better than they knew. This act is clean and fast, with essentially an acute sense of humor. Both man and woman sing well, and speak well, making themselves heard in spite of a noisy house. While some of the material is old, it is disguised and dressed up in a new way. The man, who is a good dancer, gave some new ideas of the buck, and softshoe. All the usual horseplay was omitted, and the act got over on its merits.

Tarzan was, as always, great. He has gone better at other places, but did some of his best work here. In the spot that Tarzan throws the balls into the audience, most of them are returned to the stage. The boys down front didn't aim at Tarzan, they aimed at the manager of the act. Tarzan, which is a fine act, didn't seem to go well at this house.

The picture was David Powell in Dangerous Lies, the usual News Weekly and Fables following. D. S. B.

PROCTOR'S 5th AVENUE

(Last Half)

The X. L. O. Trio, reviewed in these columns recently, opened with xylophone playing that found favor with those present and were followed by Clinton and Cappel, reviewed last week under New Acts.

The Irish number, "Make a Place in the League of Nations for Ireland," sounds like "There'll Never Be a League of Nations Without Ireland." Miss Cappel looks from the front somewhat like Emma Trentini whom she imitates; she has good enunciation, diction and personality. The mandolin imitation was very good, sending the turn over well at the finish.

Billy "Swede" Hall, in the same act we have reviewed innumerable times, drew many laughs but was not long on applause at the finish, there are still some rather suggestive lines in the skit.

Frank Johnson and Company have an exceptionally good offering, Johnson displaying a fine rotund baritone of decided vocal force, sympathetic in quality and the young lady assisting at the piano, being one of the very best accompanists the writer has heard in vaudeville; for detailed description see under New Acts.

Creedon and Davis stopped the show and deservedly so: Creedon with more than exceptionally well written talk, is very funny and his use of English shows a vocabulary that is the result of a careful study of Roget's Thesaurus or some other source of synonymic information. The act will be reviewed in detail in another column.

Bobby O'Neill and Company in "Four Queen and a Jack" had a rough time of it for the orchestra, which did not seem to have been adequately rehearsed, did not get the music at all, causing O'Neill at one point to try a number over three times, ask for the chorus, saying "Take It Again," and practically stop the act to rehearse; after trying to dance again, O'Neill walked off saying to someone in the wings, "It's impossible!" He returned, however, and with the girls tried another number, calling at one point for "Trio, Trio," and then had to stop in the middle of the number and go into the card game talk. Received a good hand at the finish of the act because he stuck.

Wellington Cross, reviewed any number of times, in the next to closing spot, was a decided hit, getting many laughs and lots of applause; the act seemed a trifle too long.

Sutter and Dell in their bicycle act, closed the show. H. W. M.

HARLEM OPERA HOUSE

(Last Half)

Weather never seems to affect the business at this house. No matter how warm or cold it is, on Thursday afternoon they always seem to have the same amount of people present. The shows here, as a rule, never vary much either, but this half of the week was an exception, for it was better entertainment than that generally shown.

Ward and Leonard, two men, were, the openers, doing a routine of hat-juggling, hoop-rolling stunts and other juggling bits, and did nicely for their spot.

Kay Neelan was liked very much here, with her Scotch and Irish bits going better than any other parts of the act. Mainly because she does those more naturally than any other parts of the act. Her "wop" number is a poor one for comedy, and either eliminated and a different number or a type of number to replace it, might aid the act. Her "Irish reel" sent her off leaving a good impression.

Roy La Pearl has an original opening for a "wop" comedy act, starting off in two, billed as "the world's greatest aerialist." He jumps to the Roman rings to begin work and after posing for a few seconds, the apparatus comes down. After the confusion actions, etc., two "wops" are heard talking in the first row, and thus the routine is worked into. Bits of the act resemble Jean Grane's, the "Shoos" is from Burns and Frabito, and the "bench" gag formerly done by Frank Sabini. One of the "wops" stays in audience all through the act, while the other comes on stage for comedy and songs. The curious part of this trio lies in the fact that the straight man has a better voice and sings better than the "wop," which is generally the reverse.

Lang and Vernon, a male "nut" and a blonde woman, offered comedy of the "nut" variety, some acrobatic work by the man, done in comedy style, and some dancing. The talk used by the two is the weakest part of the act.

Sidney Phillips was the hit of the bill with his singing, and impressions. His Walter C. Kelly bit, doing the "Virginia Judge," is excellent.

Walter Manthey and Company, in an attractively staged and well executed dance offering, closed the show. G. J. H.

BILLY CLIFFORD FINED \$25

Billy Clifford, the vaudeville performer, was fined \$25 in the Traffic Court last week, for speeding. He had been handed a summons the week previous.

VAUDEVILLE

FRANK JOHNSON AND CO.

Theatre—Proctor's Fifth Avenue.

Style—Singing.

Time—Sixteen minutes.

Setting—"One."

With a girl in black and jet, presenting a very good appearance, seated at the piano, Frank Johnson proceeded to demonstrate a beautiful, melodious baritone very much above the average heard in vaudeville.

"Your Love Is Ever Mine" was sung with a big, powerful, melodious, sympathetic tonal quality and showed evidences of careful training and long practice. "Gypsy Sweetheart," from the "Fortune Teller," was the second number and "All Things Come Home At Evening Time," the third, all sung to the delight of the hearers in a worthy manner.

During these numbers the unprogrammed Miss demonstrated that she is an exceptionally clever accompanist playing with attack, and carefully watching the singer with sympathetic understanding. This was decidedly noticeable, her very plus personality and smile of approbation when Johnson hit a good note.

What a pity the lady rather spoiled the admirable impression she had previously created by playing the last part of Dvorak's "Humoresque" in rag time which she did not do well, and which is ill advised. She seemed to sense that it was not going over and grew careless or nervous at final run and played it badly. Better by far would have been the rendition of the number as it is written or better still, another less hackneyed.

"The Road to Mandalay" was next sung by Johnson in a far more artistic manner in every respect than the writer has ever heard in vaudeville and made a most emphatic hit, an encore being demanded, Johnson responding nicely with "Roses of Picardy" which, imbued with the sympathetic quality of Johnson's interpretativeness, was responsible for a second encore after several bows to good applause.

Right here, Johnson showed a lack of vaudeville knowledge for he countered with another Kipling number "Fuzzy Wuzzy," which was not well selected. Not only is it not nearly as strong as the former, better known Mandalay number, but two Kipling selections in one act is one too many. Far better would it have been to have left the audience wanting more, but if another encore must be taken, some other more popular selection would be more advisable especially following the Roses of Picardy number.

The act shows class, dressing, refinement, ability, entertainment value and is distinctly big time.—H. W. M.

SAMMY DUNCAN

Theatre—Regent.

Style—Scotch comedian.

Time—Seventeen minutes.

Setting—In "one."

Sammy Duncan has a 100 per cent proof Scotch offering with a punch. A typical Scotchman with typical Scotch humor. His songs have a point to them, and it is brought out in a droll way that pleases. Sammy's love troubles are unusual and funny without being grotesque.

His work is somewhat on the order of Sir Harry Lauder. The only weak spot in the act is his cough which is a mixture of the sailor and yodeller. It seemed to be an attempt to be funny. With that yodel removed, the impersonation is without a flaw. When Sammy left the stage, the audience whistled and called for him. For an encore, he made a little "thank you" speech, and then rendered an impersonation of a Swiss yodeller. The act is a corker, and can play any bill.

D. S. B.

NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

DIAMOND AND McMAHON

Theatre—Alhambra.

Style—"Snapshots of 1922."

Time—Eighteen minutes.

Setting—One and two (special).

Maurice Diamond is again working with his wife, Helen McMahon, who returns to show business in this act after a retirement of two years. With Diamond and Miss McMahon, is another young lady, who does several solo numbers and appears in bits with the others, billed as Florence Gast.

The routine is very much on the style which Diamond and McMahon formerly did with Miss Chaplow, and later with Ethel Rosevere. Diamond opens with a song introducing the two girls, a dance by the three follows, following which the set goes from one to two. Miss Gast does a "Baby" number and stays on stage to engage in a little talk with Diamond, who enters in messenger boy uniform, carrying a huge package with him. On the opening of the package a dummy falls out, which is the cue for Miss Gast to exit, and for Diamond to do the "dummy" bit which he formerly did with Miss McMahon, throwing the "dummy" all around the stage, and the finish consisting of the removal of the head-piece, showing Miss McMahon inside the padding. This bit is excellently done, and isn't being done by any other act in vaudeville at present to the writer's knowledge.

Miss Gast follows this with a neat jazz toe-dance, containing some good steps, although in her back-kicks she failed to touch her head. Diamond's Russian eccentric, which is generally a show-stopping number, is next.

Miss Gast does a song, with the other two coming in for a dance, making the close of the act, Diamond doing some remarkable steps.

Miss McMahon has evidently been making the best of the time she has been absent from the stage, for she has taken on weight, and looks much better now than she did when we last saw her.

The act is snappy, and doesn't let up for a slow second from the time it starts, to its finish.

G. J. H.

MACK AND LANE

Theatre—Jefferson.

Style—Song and dialogue.

Time—Fourteen minutes.

Setting—in "one."

Man and woman with an assortment of old gags and other small time material. The man was clad in a mohair suit carried a cane, looked neat, and kept moving most of the time. The girl wore three or four different dresses, some of the changes being made for no particular reason as far as we could see, excepting to show the audience that she possessed the wardrobe.

The act opened with the man fitting across the stage, soon followed by his partner. The subsequent talk didn't amount to much, though the way the girl had her dress pinned up in the back got a few laughs and gave the man cause for a little clowning. Later on the girl sang a ballad in a good soprano voice, and he danced a few steps. About this time the girl came on in a different dress, retired without doing a thing, and came on again in another dress. After some more gags and talk they closed with a duet the man getting along somehow, while the girl sang well. Seems as though they could get some better material, and let the girl sing a little more. However, the act will do for some of the smaller houses.

M. H. S.

GREENE AND BENNET

Theatre—Proctor's 23rd St.

Style—Blackface comedy.

Time—Sixteen minutes.

Setting—Special in "one."

Although an effort has been made by means of a special drop and some special material, to lift this act to the better time class, it can scarcely be said to be better than small time.

The drop shows a theatrical booking office of Finkelstein, the name painted on the upper window, which by some curious twist of fate, happens to be spelled Finkelstein on the lower window. There is also shown the wall of a building and part of a ladder painted on the drop the lower half of which is practical and rests on the stage. This was used but once to step on for a few seconds.

Greene and Bennet open as two colored blackfaced hod carriers, some slight inconsequential talk preceding the singing of a parody on the *Miserere* from "Il Trovatore," which being put over with good vocal force, went for a decided hand.

From this point on, with the exception of one song with attendant dice business, until the finish of the act, most of the material failed, showing the turn to be weak in the middle and in need of building up, the stout fellow seeming to lack sincerity of delivery.

An old time buck and wing failed to evoke any applause nor did a number sung by the stouter fellow, but a cleverly staged rendition of a special number entitled, "Fall For Me," to the melody of "Joan of Arc," was a decided hit. The business with the dice as if in a crap game was decidedly natural and very well done, indicating that the fellow evidently has had lots of practice.

For a finish the two played zobo cornet and trombone, the curtain of the booking office being pulled up to reveal a painted agent looking in moustached disguise, this being a small time idea.

Hands were obtained at the finish but the running time could be cut somewhat. The elimination of some small time ideas would also help and a sketch doctor could fix the turn so that it would do for the medium houses.

H. W. M.

GAYLORD AND LANCTON

Theatre—Harlem Opera House.

Style—Comedy skit.

Time—Twelve minutes.

Setting—in "one," then "two."

The two girls, in blackface come on, and do some of the worst stuff we have ever seen. Typical coon-shouting, after which, the original "rope-dance" was revived.

The exhibition was awful, and the "manager," afterwards discovered to be a "plant," stopped the orchestra, and told the act to "get off this stage." The partners answered him with some real back-talk, and the lights went out. The scene changed showing the interior of a dressing room, with the girls arguing as to where the responsibility for the act shall be placed. Each accused the other. A good bit of comedy is introduced as the girls are taking off their make up. They remove just enough to resemble tramps, and the argument continues. The audience appreciate this, and give a strong hand. The "manager" butts in and tells them that an act hasn't showed up, giving them another chance to go on, which they take. They get into their costumes in front of the audience, and, stepping out onto the apron, do their turn, a singing and dancing act. This act is a distinct novelty, and is done seriously, thus enhancing the value of the comedy.

D. S. B.

CREEDON AND DAVIS

Theatre—Proctor's Fifth Avenue.

Style—Comedy and singing.

Time—Fourteen minutes.

Setting—"One."

A unique vaudeville offering attacking the risibilities of the audience mainly through the purveyance of well and suitably selected phrases of superior English, proved the efficiency of such diction to inspire the auditors to laughter.

Creedon is possessed of as fine a vocabulary as the undersigned has ever heard in vaudeville, and he uses it to superior and wonderful advantage, getting laughs in his conversation with Miss Davis, a nice appearing blonde with plus personality and a smile with every phrase to which he gives utterance.

Miss Davis made several changes of costume, looking resplendent in a well selected gown of peacock blue and silver with a red rose at the waist line and wearing white silk stockings and white slippers.

Several vocal efforts contributed to the enjoyment, the purveyance of which by Creedon in a good tenor and Miss Davis in mezzo soprano, were not allowed to escape unnoticed by those assembled.

For a conclusion, "Just a Song at Twilight" was harmonized and near harmonized, Miss Davis accusing Creedon of being flat on several occasions. Once, when the leader was queried as to whether Creedon sang flat, to which the musician answered "yes," Creedon said he had not "the conscience of a mule," an expressed thought on his part that seemed to suggest, nor the ear either.

The number referred to was finally harmonized to good results, steady, spontaneous and emphatic response being the reward, which was merited.

Let it be recorded to the credit of Creedon and Davis that although they acknowledged the applause on several occasions, they did not "steal bows," nor did they commit the fallacy of endeavoring to "force an encore."

H. W. M.

HIBBERT AND MALLE

Theatre—Jefferson.

Style—Dialogue.

Setting—in "one."

Time—Sixteen minutes.

The skit put on by this team portrays two southern gentlemen of a small town, both possessing the Southerner's characteristic fondness for women. The act could hardly be called a travesty for it is quite plausible most of the time. They have the dialect down perfectly and they go about it in a matter of fact manner. One of them wore clothes that were a trifle loud and the other affected an exaggerated grin of self approval and puffed on a cigar.

They come on waving to an imaginary departing person, and are soon engaged in conversation, one of them flattering the other with his talk for several minutes both shaking hands after each compliment. This was sure fire for laughs. They continued their talk which concerned the great expense to which they had been put in entertaining ladies of much style and robust appetite. One then tells the other that they are weak and should not let women interfere with their affairs. Both decide to be strong and swear off on the women folk. This is their cue for congratulating each other and compliments, and flattery abound in their phrases. One decides to take his watch out of pawn with the ten dollar bill he has, when the other returns to tell him that there are two girls on the corner, and the pawn ticket is torn up.

There is something of a novelty to the act, which is put over in good style and bids fair to make the big time circuit.

M. H. S.

LONDON

FOREIGN NEWS

SYDNEY
MELBOURNEACTORS FAIL TO AGREE ON
TERMS OF PROPOSED CONTRACT

Standard Pantomime Agreement Subject of Long Discussion and General Meeting of Members of the V. A. F. is Called to Take Action

LONDON, September 12.—Considerable comment, both in variety and theatrical circles, was created, by the attempt of the Variety Artists' Federation and of the Actor's Association, to establish a Standard Pantomime Contract. A meeting was held Sunday at the St. James Theatre and the proposed joint pantomime and musical play contract was discussed at length. The meeting was held under the presidency of Mr. J. Fisher White, Chairman of the A. A., supported by Mr. Albert Joyce Chairman of the V. A. F. and Mr. Bruce Green. Mr. Joyce pointed out that there were many suggestions contained in the proposed contract bristling with difficulties from the variety artists' point of view and were, therefore, worthy of serious debate. He also said that the V. A. F. could not forget that it owed a duty to the industry as a whole and further urged that due regard be paid to the interests of the touring manager who sought to run his business on a fair basis. Others supported Mr. Joyce in his views and as a result a resolution was adopted to the effect that action on the proposed contract be postponed until a general meeting of the V. A. F. had given a decision in the matter.

The main reason for the participation of the V. A. F. in the effort to secure a standard contract was the grossly inequitable contracts said to have been issued last year to various small time pantomime artists by certain unestablished and irresponsible touring managers. These artists were called upon, even in two-a-night theatres, to give as many as four and five matinees a week without any extra payment and there was a great outcry from the artists imposed upon at the time.

This condition of affairs was due, to a certain extent, to the printed statement of the Actor's Association that their contract was "not applicable to any engagement covering pantomime performances, except so far as the payment of the minimum salary, which in no circumstances, should be reduced."

Recognized pantomime principals, however, have taken exception to various clauses in the proposed contract particularly to paragraph 2 of Clause 5, which reads: "Absence of the artist from any rehearsal . . . shall entitle the manager at his option to determine the contract forthwith, or deduct one-sixth of the week's salary for every such absence, provided due notice shall have been given the artist at the rehearsal." The said pantomime principals contend that this is not fair to subject them to the whims of every manager and that, it is not necessary for every principal to attend any and every rehearsal called, which may be done because of a minor fault in the chorus. Another bone of contention is the three pound a week minimum for rehearsals, which some declare is all wrong. Half salaries a week is more fair they claim, with due regard for the manager, whom they realize cannot afford to pay three pounds a week during rehearsals to so-called chorus girls who have just left the shop, and no previous professional experience. Both the V. A. F. and the A. A. are anxious to protect the lesser artist from callous exploitation and it is believed that the contract drawn up will apply only to artists and choristers whose salary does not exceed ten pound sterling a week. There is much interest in the matter.

"THE TRUMP CARD" BOOED

LONDON, Sept. 10.—For the first time this season, a play was "booed" by the audience, when the production of "The Trump Card" at the Strand Theatre here had its first night. The play is by Arthur Wimperis, produced by Mr. Bourchier. The latter claims that the "boos" were caused by a private enemy of his, whose identity he does not know. He gives this opinion because no "boos" were given by the audience, until he had made his appearance on the stage.

The consensus of opinion, however, is that the "boos" were due to the fact that the hero of the play is supposed to be a German, and a good German, at that. The adage of "forget and forgive" seems to have meant nothing to the audience, who refused to believe anything good of a German, hence—"Boo!"

"GYPSY PRINCESS" MOVING

LONDON, Sept. 10.—"The Gypsy Princess" will close at the Prince of Wales Theatre on October 1, and will be moved to a larger theatre. The Yearsley-De Groot Productions, people who are presenting the show, will also open a new musical comedy shortly, under the name of "The Little Girl in Red."

Andre Charlot will present a new revue at the Prince of Wales, which will follow "The Gypsy Princess" in.

IRENE VANBRUGH TOURING

LONDON, Sept. 10.—Miss Irene Vanbrugh, with her husband Dion Boucicault, began her autumn tour with "Mr. Pim Passes By," and "Mis' Nell o' New Orleans," at Folkstone last Monday. Birmingham, Blackpool, and Oxford are among the towns to be visited.

TO REVIVE "TRILBY"

LONDON, Sept. 14.—Miss Phyllis Neilson-Terry is after a West-End Theatre, where she will produce in connection with her husband, Cecil King, not only a revival of "Trilby," but also several Shakespeare revivals, and a series of new plays. Two specimens are already ear-marked—namely, the "Wheel" and "Stigmata." The aforementioned play is by Mr. J. B. Fagan, and was announced in the English *Referee*, some six months ago. It is evidently a very powerful drama.

"Stigmata," adapted by Evelyn Greenleaf Sutherland and the late Beulah Dix from a story of the same name by Eve Unsell, was played at the Court at a copy-right performance, twelve years ago.

"LEGION OF HONOR" OPENING

LONDON, Sept. 10.—"The Legion of Honor," the drama by Baroness Orczy, will open at the Aldwych Theatre this week. In the cast will be seen Basil Gill, Ivan Berl, Claude Rains, Gwendoline Hay and Mary Rork. Edward Lytton will present the show. It was originally produced three years ago, at Bradford.

NEW NAME FOR "JEST"

LONDON, Sept. 10.—Norman McKinnel has decided to rename C. B. Fernald's adaptation of Sem Benelli's play "La Cena delle Beffe," which was known in America and in our provinces as "The Jest," to "The Love-Thief." "The Love-Thief" is now playing at the Comedy Theatre.

ROBERTS TO PLAY IN AFRICA

LONDON, Sept. 14.—R. A. Roberts will resume his engagements at the Hippodrome, Preston, after a long vacation. He is due to sail next month for South Africa.

MUSIC BY MAIN STRENGTH

LONDON, Sept. 12.—The orchestra of freak instruments which plays on the Italian roof garden of the Criterion Restaurant in London has been reinforced by a wildly eccentric piano, which is twelve feet long and has to be played with hammers. This is the closest description which one can give of the marimba, the modern successor of the barbaric gourd piano of the native races of Peru and Chile.

Its keyboard is constructed of a series of rosewood bars, under which are fixed rosewood metal resonators. The player smites these with his hammer as vigorously as though he were breaking stones, and they yield notes deep and sonorous as those of a cathedral organ.

The specimen on the Criterion roof garden is the only one in England, and it was imported from the United States.

Keith Pitman, a marimba player from America, pounds away at it in the afternoon and evening. He beats some exciting music out of the weird and deep-toned instrument. The diners on the roof garden say that it is a help to digestion, and it is better than any jazz instrument or the dansant.

"LABOUR MEMBER" PRODUCED

LONDON, Sept. 14.—"The Labour Member," Ernest Hendrie's new play, was produced by the Repertory Players at Shaftesbury on Sunday evening Sept. 4. The cast included Misses Leonora Braham, Christine Silver, Margaret Vaughan, Olive Walter, Muriel Minty, Louise Hampton, Messrs. William Stack, Laurence Handay, Henry Kendall, Henry Oscar and Eric Lugg. Performances by this society will follow every first Sunday in the month, and include: "Smiling Madame Beudet," an adaptation by W. Edward Stirling from the Parisian success "La Souriante Madame Beudet," by Denys Amiel and Andre Obey, then the "Powder Puff," another light comedy by W. Edward Stirling and F. Brett Young, also a one act play by Miss I. A. R. Wylie.

"SALLY" PRESENTED

LONDON, Sept. 12.—Dorothy Dickson captivated the audience here with her interpretation of Marilynn Miller's part in "Sally," which has been produced at the Winter Garden Theatre by George Grossmith and J. A. E. Malone. Leon Errol's part was played by Leslie Henson, one of London's prime favorites, while Walter Catlett's part was well rendered by George Grossmith.

Miss Dickson, who was but recently imported from New York, established herself at one bound, by the performance she gave, as a front rank artist of London's musical comedy stars.

NEW VERSION OF "MACAIRE"

LONDON, Sept. 10.—A new musical version of "L'Auberge des Adrets," the French melodrama, known to the English stage as "Robert Macaire," is being prepared by W. Gaunt and T. F. Dawe. It will be produced at the Adelphi, most likely under the name of "Captain Macaire." Thorpe Bates and W. H. Berry will be seen in the piece.

GET RIGHTS TO LEVY PLAYS

LONDON, Sept. 12.—Jose Levy has sold the touring rights of several of his Little Theatre plays, including "The Hand of Death," "The Medium," "What Did Her Husband Say?" "Dead Man's Pool," "The Vigil," and "The Old Women," to Messrs. Martin Henry and Arthur Gibbons. The company will travel with a special little orchestra.

LILY ELSIE RETURNING

LONDON, Sept. 14.—When Miss Lily Elsie makes her return to the stage, it will be to the scene of her former triumphs, namely, Daly's where, it is said, she will appear in the piece that is eventually to follow "Sybil."

"DANCE-O-MANIA" REVUE OPENS

LONDON, Sept. 10.—"Dance-O-Mania," which is the title of an American published song, written by L. Wolfe Gilbert, has been taken as the name of a new revue opened at the Grand Theatre, in Brighton, last week. It is by Ruby Kimberly and Jack Tully, with music by Caffyn Baxter.

The revue is divided into five scenes, all beautifully staged and costumed. The plot is around a wealthy young man, who is in love with a girl, and who changes places with his man-servant to discover whether her affection is for the man, or the bank-account. This has been done, but an unusual feature has been put in, by giving the girl a Chinese foster-father. The comedy is bright and snappy, and the music tuneful. The show looks like a hit.

NEW LIGHTS INVENTED

LONDON, Sept. 14.—M. Adrian Samiloff, the young Russian inventor, is busy putting the finishing touches to his work at the Hippodrome. It is said that over 300 shades of lighting are to be used, in combinations of three or more, in order to produce many other effects. Annie Croft, Ruth French, and Reginald Sharland will take part as principals in the special "Peep-Show" which is under construction by Julian Wylie. Besides the principals, there will be thirty people wearing the latest fashions. Suddenly the scene will change, and the appearance will be completely altered. M. Samiloff's invention will first be shown at a private demonstration at the Hippodrome.

CHAPLIN A RIOT IN LONDON

LONDON, Sept. 10.—Charles Chaplin, the world-famous motion picture comedian, arrived in London on Saturday and was greeted with probably the most enthusiastic reception that has ever been accorded any visitor to England. Thousands upon thousands of people packed the streets on the line of his march to the Ritz Hotel and his progress was necessarily very slow, although escorted by a troop of London policemen. Chaplin was exhausted by his battles with the enthusiastic mob, and when he reached the Ritz was forced to retire to his suite immediately to recover his equanimity.

"THE LAST WALTZ" FOR DALY'S

LONDON, Sept. 14.—It is evidently settled that the next production at Daly's—whenever a successor is needed to "Sybil"—will be "The Last Waltz," with the score by Oscar Straus. The English book and lyrics are by Reginald Adkell and Robert Evett. This is the work they did while crossing to and fro on the Atlantic.

WILLETTE KERSHAW SCORES HIT

LONDON, Sept. 12.—Miss Willette Kershaw, an American actress, scored a triumph in the opening performance of Michael Morton's "Woman to Woman." It was her first appearance in London and she received an ovation. The play promises to settle down for a long run as a London success.

NICHOLAS ADAMS AT THE HIP

LONDON, Sept. 12.—Nicholas Adams, an American comedian who was last seen here in a revue at the Hippodrome, with a partner (Yorke and Adams), made his appearance at the Olympia, Liverpool, in a single.

"FALLEN STAR" TO BE PLAY

LONDON, Sept. 12.—"A Fallen Star," based on Albert Chevalier's popular pathetic monologue, which was written by Chevalier and Arthur Shirley, is ready for production, work on which will soon begin.

RUBY NORTON IN LONDON

LONDON, Sept. 12.—Ruby Morton, an American vocalist who has been scoring in the province, came to London, opening at the Finsbury Park Empire.

BURLESQUE

SAM SCRIBNER DENIES REPORT OF SELLING COLUMBIA STOCK

Burlesque Amusement Co. Manager States That His Holdings Totalling Around the Half Million Mark Are not on the Market—Satisfied With Strike Settlement

Sam Scribner, general manager of the Columbia Amusement Company, is not to resign as an officer of the corporation, neither has he any intention of selling his stock as reported last week. Mr. Scribner, in an interview with a representative of the CLIPPER denied that he had any intention of disposing of his interests in the Columbia to Max Spiegel or anyone else.

The report stated that Mr. Scribner "stood alone" in the recent open shop movement while other prominent burlesque men were lined up against him.

In a statement issued on Monday by Mr. Scribner, he said that he has no intention of selling his interests, which are much nearer the half million mark, than one hundred thousand dollars and that his stock holdings alone amount to more than that figure. Also that he did not step into Mr. Weber's place, that he was the manager of the Columbia Amusement Company from the first day it was organized, May 2, 1902, twenty years ago next May and that he was the principal organizer.

That his stock in the Columbia Amusement Company outranks all other stockholders, excepting two.

Scribner stated that he did not stand alone in the "open shop" movement. The Association of Burlesque Theatre Owners, with one or two exceptions, were with him to a man and that Charles Waldron, who conducted the fight, was under the direction and the supervision of him.

He further said the Unions did not have their way at the finish, the settlement was fair to both; had they given the Columbia Amusement Company three months ago, what they gave them at the settlement, there would have been no fight at all. The show owners and house owner had a perfect organization, both as to road crews and house crews. Everyone of the seventy burlesque shows were in the different theatres, from Boston to Omaha and back again. Even in Jersey City, which is the strongest labor town in the country, the show was placed in the theatre and on the stage.

In regard to the cost, Mr. Scribner says, "the fight did not cost \$200,000. In fact it did not cost one-fifth of that amount. Only one half of the sum subscribed for by the theatre owners was called for and one-half of that amount is still in the treasury intact."

KAHN LEASES UNION SQUARE

Ben Kahn signed a new lease on Monday of this week for the Union Square Theatre, with Kaufman the latter, who has a lease on the building. The lease will run for the balance of the present season.

The building in which the theatre is located was sold at auction the last of June to the United Cigars Stores Company, who in turn leased it to Kaufman. Negotiations have been in progress for some time between Kahn and Kaufman, but were not closed until Monday.

Kahn will leave this week for Watkins Glen for a rest and will be away for several months. Before leaving he will make a number of changes in his company and in the house, as well as making improvements on the exterior and interior of the theatre.

AL REEVES SHOW OPENS

SYRACUSE, N. Y., Sept. 7.—Al Reeves Big Show opened at the Bastable Monday.

He further stated "the Columbia Amusement Company got what it made its fight for, no matter what construction any one may place on the matter. The fact is not changed that both the union and ourselves are perfectly satisfied with the results."

He further said: "Mr. Waldron does not manage the Gayety Theatre in Boston. This theatre is controlled under lease by Messrs. Scribner, Hynicka and Mack, also Roy R. Sheldon of Boston, Mass. Utica is not out of the circuit. The shows are playing the Colonial, that city, at present."

In regard to Youngstown and Akron, he said, "the contract with Feiver and Shea in Youngstown and Akron has expired and that when satisfactory arrangements regarding terms are made (if they are) those two towns will come back into the circuit. The contract with Wilmer and Vincent at Utica, N. Y., is still in force. The proper disposition of same was made in his office, between Mr. Vincent and himself, without any interference from any union or any person."

There is an open week in the East and one in the West, which are needed for business reasons. In order to have an open week in the East, it was necessary to turn the Peoples Theatre in Philadelphia over to the American Circuit.

Mr. Scribner then stated that if it was he who guided the burlesque people in the strike, as stated, he has every reason to be very much gratified with the result.

Furthermore he said, "Our shows, our crews and our houses, were thoroughly organized and equipped. Each and every show on the Wheel was in its house, ready to open on Labor Day."

In regard to other interests being in the trouble, Scribner said: "The vaudeville Managers Protective Association had nothing whatever to do with our fight; it was strictly a burlesque affair, and up to now, the Columbia Amusement Company has not resigned its membership in the Vaudeville Managers Protective Association."

"On the day that the settlement was effected, Mr. Scribner stated he was playing golf at Grassy Sprain, Westchester County. He was called on the telephone and asked to come down and sign the agreement; at which time he asked Mr. Hynicka to sign in his stead."

CHAS. FINBERG ILL

HARTFORD, Conn., Sept. 10.—Chas. Finberg is ill at his home here and will be confined there at least a month according to the doctors. During his illness, John Glennon will act as manager of the Grand Theatre here, which plays the attractions of the Columbia Amusement Company.

BEDINI SHOW FOR VAUDEVILLE

Jean Bedini's "Chuckles of 1921" will open on the Shubert Vaudeville time in Baltimore next week. The route shows that they are booked up to the last week in November when they play the Winter Garden in New York.

The show opened at the Bronx Opera House last week and are playing Plainfield, Perth Amboy and New Brunswick this week.

SUES FOR ACTOR'S SERVICES

Isidor H. Herk, a producer and owner of burlesque shows and theatres, and president of the American Burlesque Association, brought suit this week in the Federal District Court against Jack Pearl, a comedian, the Shubert Theatrical Company, and Shubert Advanced Vaudeville, Inc., asking for an injunction restraining Pearl, who is well known as a German dialect comedian, from performing for any other person but the plaintiff and restraining the Shuberts from employing Pearl in any show or theatre managed by them.

Pearl has been appearing in "The Mimic World of 1921" at the Promenade Theatre atop the Century Theatre, which closed on Saturday night.

Herk alleges in his action that Pearl contracted to appear for him exclusively for five years beginning June 7, 1918, for a weekly salary ranging from \$60 to \$125. He complains that Pearl has violated the contract by performing for the Shuberts and others since July 1, 1921, although it was known by his recent employers that he was under contract to Herk.

BURNS MANAGING FIGHTER

Chas. Burns, special officer of Kahn's Union Square Theatre, has taken over the management of a new lightweight who recently arrived in this country from England by the name of Cyclone Clifford. This young man has had three fights since arriving here and has won all, according to Burns, via the knockout route.

NEW TOWNS TO SEE AM. SHOWS

There will be several new cities on the American Circuit next week. The "Broadway Scandals" will play Port Jervis, N. J., Monday, Kingston Tuesday, Gloversville Wednesday and will go from there to Schenectady for the last three days.

"Some Show" will play Burlington, N. J. Monday, Stroudsburg, Pa., Wednesday, Sussex, N. J., Thursday, and Kingston Friday and Saturday.

MARTIN OUT OF REVUE

NEWARK, N. J., Sept. 10.—Onie Martin closed here to-night with Hurtig and Seamons' "Greenwich Village Revue," which show he jumped in for a week, to help out, due to the fact that their straight man cancelled at the last minute. Martin is to open in vaudeville next week. Murray Hart opens Monday in Philadelphia with this show.

WHERE IS VERA RAYBUCK?

If Vera Raybuck will communicate with this office she will learn something to her advantage. Miss Raybuck was a member of the "Beauty Review" last season.

JERRY FLEMING IN PANAMA

Jerry Fleming left New York for Panama last Friday. She was booked by Joe Mann at Kelly's Cafe in a Revue. She will work there four months. Miss Fleming was with Charlie Robinson's "Parisian Flirts" for several years.

BERNARD AND HARRIS CLOSING

Murray Bernard and Emma Harris handed in their notices to close with the "Jazz Babies" at the Star, Brooklyn, this Saturday night.

DAVIS AND DALE ON LAPLAND

Bill Davis and Bunny Dale sailed from Antwerp on the S. S. Lapland, which is due to arrive in New York Saturday.

ALTON AND HOWE SIGN

Jack Alton and Harry Howe, booked by Ike Weber, will open with the "Grown Up Babies," in Newburgh, Monday. They replaced Bob Willis and Robert Corbin.

"BIG WONDER SHOW" AT THE COLUMBIA IS FINE COMEDY

"The Big Wonder Show," the first Hurtig show to come into New York, is at the Columbia this week.

George P. Murphy is featured and assisted by Mlle. Babette. The lyrics and music are by Hughy Shubert, numbers by Benny Bernard, costumes by Mahieu and the show is staged under the direction of Joe Hurtig.

Murphy, who made the saying "Hot dog" famous in burlesque, is the same clever Dutch comedian as in the past. Murphy is a hard worker and a humorous one as well. He is assisted in the comedy by Clare Evans, who portrays the character of a Frenchman excellently. His dialect and make-up is in keeping with the role. He also does a comedy old man in one scene very well. This man is an actor and any part we have ever seen him in, he has handled with ease.

Mlle. Babette, an artiste of no mean ability, stands out in this show, as she did last season. She does considerable and does it well. Her numbers are cleverly delivered as are her lines. Mlle. Babette's wardrobe this season is novel in design and dazzling.

Olive De Coveny is sharing the prima donna honors with Nettie Wilson. Miss De Coveny has a voice seldom heard in burlesque—clear, rich and delightful. This young lady rendered her numbers with telling effect. She is new to burlesque. Her costumes are beautiful.

Miss Wilson was also in fine voice Monday afternoon and was most successful with her numbers. This attractive young person has a pleasing personality and looks as her part calls for. Her costumes are beautiful. Miss Wilson does a clever bit of business right after the opening, an intoxication bit with the Hunter boys.

Bertha Stoller, an ingenue soubrette, had several numbers that went over nicely; she was also in several scenes that she did well in. Miss Stoller wears pretty dresses during the show.

Martin is used to a good advantage with the numbers. He has four in the first part and he surely puts them over. He is a neat dresser and wears his clothes well.

Chick and Burt Hunter have small parts and take care of them well. They also have several numbers that go over.

The chorus girls work well in the numbers that were staged prettily. They look fine and are beautifully costumed.

The music is catchy and tuneful. The two musical hits of the show are "Vamps of All Nations" and "Land of Bluebirds." The scenery is bright and has fine coloring effects.

The "flirtation" bit proved a big laughing scene. Murphy, Evans and the Misses Wilson, De Coveny, Stoller and Chadwick appeared in it and worked it up well.

Murphy and Mlle. Babette followed in another comedy scene that went over fine.

Miss Wilson and Miss De Coveny offered a singing specialty in one. Two double and two single numbers. While it was an excellent offering, it is too long for the spot it is in and the act could be cut down to the two double numbers as these young ladies sing many times during the show.

Murphy and Evans offered a comedy singing and talking act that was well received.

In Mlle. Babette specialty the audience had an opportunity to see this lady sing two songs in handsome gowns and then she makes a quick change to an old black dress and does her "dope" number. She was generously applauded for her work.

The "telephone" bit with Murphy and the Misses Wilson and Stoller created plenty of amusement.

Specialties were offered in the last scene of the first act by Miss De Coveny impersonating Tetrazzini effectively. Miss De Coveny sang her number well and reached the high notes with ease. Mlle. Babette, in an impersonation of Fanny Brice, did credit to herself.

Murphy in a monologue proved an excellent entertainer. He has fine material and knows how to put it over so as to get the best of it.

Gertrude Saunders, with a man at the piano, both colored, do a singing specialty; she sang three songs. Miss Saunders is clever and when it comes to putting over a number of the kind she does, we have seen no better. The act went over big.

In the "Vampire" number Martin, the Misses Babette and Wilson as well as the chorus, take part in it and it proved a great song hit. Hurtig has costumed this number gorgeously.

The "Dough Diggers," a burlesque on the "Gold Diggers," is in the last part, and it is the best laughing scene in the show.

The "Big Wonder Show" is a fine comedy offering as well as an excellent singing show. It is rounding in shape fast. There are several spots that need speeding up a bit, but they will be taken care of, and there is no reason why, with this cast and production, it should not be a hit all over the circuit.

Sid.

Elivera Rush, formerly of the vaudeville act, "Candy Town," also with Charlie Robinson's "Parisian Flirts," is recovering after an operation for the removal of tonsils, performed last week.

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THE COMMERCIAL VALUE

The average actor who contemplates putting on an act in vaudeville, rarely if ever stops to consider anything regarding the offering other than its possible, or probable entertainment value, and whether the material he has to offer will be a hit or not. He rushes helter skelter getting wardrobe, scenery, props, songs and photographs. He rehearses, gets a tryout and tries to book the offering, finding if he does so, that the remuneration offered is almost invariably below the lowest figure set by his fond hopes.

Having invested his money and time, he accepts the salary offered, and takes as much booking as he can get in an endeavor to regain the whole or part of the initial outlay, and try to get along as best he can, with the consequence that if the truth were told, his balance at the end of the year will be decidedly on the debit side.

Any man going into a commercial business, takes into account, not only the quality of his wares but the possibility of making a suitable profit on the goods he is selling.

Does the actor ever divide his gross or net earnings for the year by fifty-two to discover his net earnings or losses, or does he ever stop to consider what the commercial points of advantage will be resultant from his efforts at producing the act?

The saying that a good actor is always a poor business man, may not be a fallacy, but why should it be so, and why are there so many failures and so few successes, despite the fact that many of the so called failures are in reality more clever than some of the advertised successes?

The trouble seems to be primarily, that few ever devote any part of their energy or time to consider whether the goods they have to offer are salable, and to the extent compared with similar opposition goods, nor do they attack the selling point from any different angle than a score of others, but follow in the well beaten and well worn path of hundreds of their fellow compatriots.

Again, they employ the services of an agent on a contingent remuneration basis, and then simply lay back under the false impression that the agent who has many other acts, is going to specially favor them.

Today it seems that an act must obtain desirable bookings largely through his individual efforts, not only in the preparation and presentation of his act but in the proper manner of work and business exploitation in connection with it.

Answers to Queries

Empire—Ethel Barrymore played the role of Nora Helmer in "A Doll's House" at the Lyceum Theatre, New York. Bruce McRae, Edgar Selwyn, and Joseph Brennan were among those in the cast.

S. O. M.—Mme. Alla Nazimova, Paul N. Orloff and their company of Russian Players presented, "Tzar Feodor Ivanovitch" at the Murray Hill Theatre, New York.

V. M.—A vaudeville act entitled "A Night in Venice" was presented by a trio of singers at Keith's Theatre.

Fan—The officers of the Empire Circuit were Jas. J. Butler, president; James E. Fennessy, secretary; Jas. L. Kernan, vice-president; Herbert Heuck, vice-president; John H. Whallen, treasurer.

S. N.—May Vokes appeared in "The Model Maid" at Keith's Theatre.

Met—"Would You Care" was written and published by Chas. K. Harris.

P. & H.—Ward and Vokes were partners for twenty years. They separated June 3, 1905, at Haverhill, Mass., after the performance of "A Pair of Pinks."

A. M.—Jacob Adler appeared in vaudeville in the Proctor Theatres as, "The Merchant of Venice."

Vic—Wireless Telegraphy was exploited on the stage at the Victoria Theatre, New York, by Captain Bloom, sixteen years ago.

Bland—Bert Howard played "Simple Simon" in "Simple Simon Simple."

Quaker—Maud Lambert, Jacques Kruger, and Renie Davies were with "Coming Through the Rye" at the Casino, Philadelphia.

Broadway—The last performance in Niblo's Garden, New York, was given March 23, 1895, with George Monroe in "My Aunt Bridget."

Picture—"The Evil Men Do" opened August 29, 1903, at the American Theatre, New York.

Beach—Percy G. Williams conducted the Manhattan Beach Theatre at Coney Island, N. Y., as a vaudeville house for one season.

B. A. W.—"Abigail" was produced at the Savoy Theatre, New York, with Grace George in the title role. Conway Tearle was in the cast.

Standard—Julie and Crystal Herne appeared together in Julie Herne's play "Richter's Wife" at the Manhattan Theatre, New York. John E. Keller was in the cast.

X. O.—Sam Howe was a member of the "Wine, Women and Song" Co.

M. B.—Harry Morris died in New York City, February 27, 1905, and was buried in Evergreen Cemetery, Brooklyn.

S. L. X.—Robert T. Haines and Genevieve Haines appeared together in vaudeville in "The Ingrate."

A. B.—The Alhambra Theatre, New York, was opened by Percy G. Williams, May 15, 1905. The bill included Albert Chevalier, Henry Miller, George Evans, Dida, Imperial Japanese Guards, Millman Trio, Empire City Quartet, Grand Opera Trio and Mayme Remington.

R. R.—Richard Golden and Henry Dixey did the "Heifer Dance" with Rice's "Evangeline" in 1876. In 1889, Golden produced "Old Jed Prouty," which he had played as a half hour sketch in 1870.

M. H.—Henry Miller appeared in vaudeville with Laura Hope Crews in "Frederick Le Maitre."

Member—A. W. Palmer was the founder of the Actors' Fund of America and served as its president for fourteen years.

G. B.—The "Little Johnny Jones" cast included Jerry Cohan, J. Bernard Dyllan, Sam J. Ryan, Donald Brian, Tom Lewis, C. J. Harrington, William Seymour, Charles Bachmann, Joseph Leslie, Howard Stevens, Fred Walcott, Geo. M. Cohan, Helen F. Cohan, Truly Shattuck, Edith Tyler, Rosarie Fanchette and Ethel Levey.

M. O.—Eugenie Blair has appeared as "Sapho" at the West End Theatre, New York.

Park—Sam S. Shubert died at Harrisburg, Pa., May 12, 1905.

Opera—Jessie Bartlett Davis appeared in New York with Adelina Patti. She was prima donna with the Bostonians for eleven years. She also appeared with Francis Wilson in a revival of "Erminie."

Card—"The Three Guardsmen" was presented in vaudeville at the Fifth Avenue Theatre in 1905. Henry Woodruff was "D'Artagnan," Olive Oliver, "Miladi," Harold Hartsell, Clarence Handyside and Charles Abbe were the three musketeers; Edna Phillips, Dallas Tyler and Gerald Griffin were also in the cast.

S. P.—"Town Hall To-night" was first presented by Will M. Cressy and Blanche Dayne at the Colonial Theatre, New York.

Trilby—Burr McIntosh, John Glendenning, Wilton Lackaye, Leo Detrichstein, Herbert Ayling, Virginia Harned and Mathilda Cottrell, all of whom were in the original "Trilby" cast, participated in the revival of that play, presented by Wm. A. Brady, at the New Amsterdam Theatre, New York, sixteen years ago.

L. J.—Lawrence Barrett appeared in the play "Rosedale" at the Varieties Theatre, New Orleans, 1864-65. This house was destroyed by fire and he then appeared at Pike's Opera House, Cincinnati, in the fall of 1864 and presented it there also.

IRISH PLAYERS ARRIVE

The Irish Players who have not been seen in this country since the pre-war period arrived in New York last Sunday, coming in on the steamship Celtic. The organization which was founded by Lady Gregory in 1902, is made up of fourteen actors and actresses, and will present "The White Headed Boy," at the Henry Miller Theatre Thursday night under the direction of Chas. Dillingham. This will inaugurate their fourth American season. The play is a comedy of rural Irish life, and the four principal parts will be played by Arthur Sinclair, Sydney Morgan, Miss Marie O'Neil and Norah Desmond. The show ran for ten months in London in 1916 and has been shown in the provinces continuously since then in the British provinces.

MEEHAN SHOW FOR HUDSON

John Meehan will produce, at the Hudson Theatre Tuesday night, September 20th, "The Man in the Making," by James W. Elliott. The cast will include Donald Gallagher, Kathleen Cofegys, Francis Byrne, William B. Mack, Paul Everton, Leah Winslow, Suzanne Willa, Raymond Hackett, Frazer Coulter, Duncan Harris and others.

MACK IN IRISH DRAMA

Klein and Shore produced, on Monday night, the first of four dramas, "Jack Shannon" with Andrew Mack as the star, at the Fourteenth Street Theatre. Miss Florence Chapman was his leading woman. Each one of these dramas will play one week at the Fourteenth Street Theatre.

Rialto Rattles

WILL FADE SOON

Constructing a vaudeville act without a punch at the end, is just like developing a "snap shot" and forgetting to put it in the hypo.

FAMOUS SECRETS

What the catcher says to the pitcher in those private conferences.

What a certain act called "Jade" is all about.

How long it took Eddie Foy to get his act together.

When does "Next Week" come around.

Where are all the headliners.

What happens when you "die."

Where are the blondes of yesteryear?

MOST ANY MUSICIAN

Will tell you that there is a considerable difference between playing "Blues" and getting "Booze."

TRUE TO FORM

Many agents and managers whose main penchant in life seems to be the elimination of certain parts of acts, have it so much on the brain that even while motor-ing, all they can think of is the "Cut Out."

NO DOUBT

If the vaudeville manager would ever turn over a new leaf and book direct, thereby eliminating the agents, a lot of loose leaf book firms would starve to death.

NO DOUBT

Many a producer looking over the many feet of film over "shot" that must be cut, thinks that instead of celluloid, solid ivory has figured in the process.

PERHAPS

With the return of the "Merry Widow" we shall have the re-appearance of the hats, sodas, handkerchiefs and by-products, et al, that assailed the passerby when this opera was in vogue a number of years ago.

NO MATTER

In what sort of a contest he engages, Herbert is always a Victor.

JOHN

Phillip Sousa says that he can hear the tinkling of a bell, but can he hear the clinking of ice in the tall glass with the amber fluid?

DID YOU EVER

Happen to think that the play with the world's record run would never have been named had it not been for Benjamin Franklin.

WHAT HAS BECOME OF

The Girl With the Auburn Hair?
Yorke and Adams?
Down went McGinty?
Joe Flynn?
Poor Pauline?
Charmion?
Bedelia?
Paul Swan?
Oh Lucy Lee?
Richard Harlowe?
Bill Bailey?

SHOESTRING

A "dollar top" does not necessarily mean an expensive plaything, although for some managers it turns out to be—sometimes.

NO DOUBT

Any married man would know the answer if wifey would sing, "If You Care For Me Still,"—with the accent on the "still."

ATTENTION, ALL!

Yogi—A follower of the Yoga philosophy, an ascetic or adept supposed to possess magical powers. A true Yogi according to Bhagavad Gita (vi, 13, 15) should be indifferent to all earthly things.

MELODY LANE

MUSIC MEN LOSING FORTUNE BY COPYRIGHT LAW DELAY

**Canadian Act, Although Passed by Both Houses, Is Held Up
and Date of When It Will Be Put Into
Operation Uncertain**

The new Canadian Copyright law, although passed in the early part of the Summer is still inactive and the date when it will actually go into operation is still veiled in uncertainty.

The act will not come into force until the time fixed by proclamation of the Governor in Council and judging from the present inactivity in regarding the law it may not be in force before the year is out.

While United States publishers and writers will derive much benefit from the operation of the bill Canadian writers and publishers will also gain as they will receive royalties from American mechanical reproductions as well as from their own.

It is impossible to estimate just the amount which Canadians will derive from the bill, but a fortune estimated at from \$180,000 to \$250,000 annually would be received by United States music men.

This is due to the mechanical instrument clause which provides for the payment of two cents royalty on all records, rolls and other mechanical reproductions of copyrighted compositions.

The mechanical clause, but one of many of advantage to citizens of the United States, was bitterly opposed at the time the bill was up and for a time it looked as though it would be entirely eliminated. When it was found that some mechanical royalty clause was absolutely necessary, an attempt was made to reduce it to one cent, but this was also unsuccessful, and the original two-cent clause went through as a

part of the bill. According to the opponents of the mechanical instrument clause when it becomes effective, royalties in excess of \$180,000 will be earned by copyright owners, and 90 per cent of this amount will go to the United States writers and publishers.

According to statements made when the bill was under discussion, there exists in the Dominion of Canada an enormous demand for phonograph records, rolls and all forms of music.

The Columbia Company of Toronto, the statement continued, employs over six hundred men and has a \$3,000,000 investment in the Dominion; The Berliner-Gramophone Company, with five branches, has a \$4,000,000 investment, while the Brunswick-Balk-Collander Company has \$1,000,000 invested in its record business in that country. The payment of this vast amount to United States copyright holders will, the bill's enemies declared, drive the mechanical concerns out of the business entirely.

Payment of this large sum of money annually to the United States is not desirable, said one of the speakers attacking the mechanical instrument clause.

The unfortunate part of the affair is that with the bill safely passed, the opposition which after a strong fight, practically satisfied in its passage, the law is at a standstill and valueless insofar as the United States and Canadian writers and publishers are concerned.

WRITER'S YACHT DAMAGED

"The Snuggle," the yacht in which Milt Hagan and Joe McKiernan recently made a trip from New York to Canada, was severely damaged in a storm off the Canadian coast, both writers narrowly escaping with their lives.

Besides damaging the boat, personal property consisting of clothes, jewelry and other belongings to the value of several hundred dollars was lost.

The boat is now undergoing repairs at Cliff Haven, a summer resort near Plattsburgh, N. Y.

MUSIC MEN TO GIVE BIG DINNER

A big dinner of music men, members of the Music Publishers' Protective Association, is being planned for the late fall. The affair, which will be given in one of the big Broadway hotels, will include among the guests representatives from all the big theatrical organizations, managerial and actors, as well as people prominent in musical and business circles.

A SON FOR THE AHLERTS

Fred Ahlert, arranger with the Waterson, Berlin & Snyder house, is the father of an eight pound son born last week. Mother and boy are both doing well.

FISHER IN BOSTON OFFICE

Abe Fisher has been transferred to the Boston office of Fred Fisher Inc. Before going with the Fisher concern Mr. Philips was manager of one of the Remick retail music stores.

FORSTER RE-JOINS M. P. P. A.

F. J. A. Forster, the Chicago music publisher, has rejoined the Music Publishers' Protective Association. Forster, in rejoining, has been given Class A. rating.

PENN PLACES TWO

Arthur A. Penn has just placed with his publishers, M. Witmark & Sons, two new songs in which he is responsible for both the words and the music. The two new numbers, which will be issued immediately, in time for the Fall demand, possess those same peculiar qualities that have distinguished this writer's previous work—a charming, appealing sentiment in the delightful words and a graceful melodiousness in the music. The first of these novelties is "Little White Cot in the Lane" and the other is "Gingham Gown," and both of them will rank in tender charm even with that melodic gem, "Smilin' Through." The freshness of youth and the softness of a summer breeze seem to permeate all Mr. Penn's songs, and certainly "Gingham Gown" and "Little White Cot in the Lane" are no exception in this respect.

MAX WINSLOW IN CHICAGO

CHICAGO, Ill., Sept. 12.—Max Winslow, of the Irving Berlin Company, reached Chicago on Friday afternoon and went into immediate conference with Milton Weil, his Chicago manager. Mr. Winslow stated that he is delighted with the success attained by Weil since his appointment as western manager. He complimented him especially on his work with "All By Myself," which is a great hit in the West.

NEW IDEA IN FOX TROTS

Adorjan Otvos, recently arrived in this country from Hungary with several musical comedy scores to his credit, has composed a new fox-trot song "Tamayola," which is a new idea in fox-trot rhythm. The song is being published by the Tama Music Publishing Co.

BERLIN MOVING DELAYED

Irving Berlin, Inc., will not be able to move into the new music publishing offices at Broadway and 49th street until early in October. The delay is due to the fact that extensive alterations in the big floor are under way and it is impossible to get the new quarters ready for several weeks.

The floor, the top one in the big Churchill building, is being fitted up in exceptional style, one of the features being the daylight arrangement where by means of thirty-three large skylights the offices will be as light as day.

GERMAN ROYALTIES FOR SOUSA

Lieutenant Commander John Philip Sousa received \$250 from Germany in the form of a New York draft as royalties on his march composition "Stars and Stripes Forever," which he wrote twenty-five years ago and has been collecting on ever since. Harry Askin, manager of the March King, said that it was the first money that Germany had paid since the outbreak of the war and it is unknown whether the money is for sales made since or before the war.

BURNSTEIN NOT WITH GILBERT

According to a report received from Cleveland, O., a man giving the name of J. M. Burnstein is calling upon the music dealers in that city stating that he is connected with the L. Wolfe Gilbert Music Corporation.

Wolfe Gilbert this week issued a statement in which he said that the man has no connection whatever with his firm.

BERLIN IN OWN REVUE

Irving Berlin will be seen in his own piece, "The Music Box Revue," which will open in the Music Box Theatre late this month. This is Berlin's only stage appearance since "Yip Yip Yaphank" at the Century Theatre, and the brief vaudeville tour of a year ago.

HOROWITZ HAS NEW JOB

Willie Horowitz, who for the past year was in the Boston office of the Broadway Music Corporation, is back in New York as assistant professional manager. Jack Diamond of the firm's Baltimore branch has been transferred to the Philadelphia office.

AMERICAN CO. STARTS

The American Music Publishing Co. have opened offices in the Broadway Central Building, New York. "The Sweetest Rose of All," by O. Abbey and Wm. Witol, and "I Want to Be Loved Like a Baby," by Wm. Witol, are their first offerings.

VANDERSLOOT RECUPERATING

F. W. Vandersloot, the Williamsport, Pa., music publisher who has for several weeks been confined to his home suffering from a nervous trouble, is recuperating.

HITS 250,000 MARK

The new Wolfe Gilbert song "Down Yonder" has hit the 250,000 sales mark. In view of the present slump in the music business this record is remarkable.

DOUGLAS IN CHICAGO

CHICAGO, Ill., Sept. 12.—Walter Douglas, of the Waterson, Berlin and Snyder Company, is here holding a conference with Frank Clark, western manager.

BERLIN TAKES NEW SONG

Irving Berlin Inc. has taken over from Kendis & Brockman the new song "Once in a Blue Moon," a melodious fox-trot number.

TED SNYDER HAS A SON

A twelve pound baby boy was born last week to Mr. and Mrs. Ted Snyder. Mother and son are both doing nicely.

THE LEADSHEET

Arranged by M. H. S.

Many publishers, who have had numerous hits to their credit are inclined to turn up their nose at the mention of standard music and classical pieces whose copyright has run out and may laugh at such things as "teaching music" in their catalogue. However, take the case of The McKinley Music Publishing Company which has made a specialty of the above mentioned sort of music. They have a tremendous list of customers who buy their standard editions regularly. It is the opinion of V. M. Sherwood, general eastern manager of the firm, that popular music can be published and a professional department established in short order if the money is there. This the McKinley firm has done. And all through the slump last Summer they rode along nicely with no worry about their overhead expenses; the despised classical music paid it all. Which is more than most firms can say. And again, the advantages of their standard music are, that they have a natural outlet for their popular songs. It doesn't seem to be such a bad sort of idea after all.

Leo Lewin, who works hard as band and orchestra manager for Waterson, Berlin and Snyder, was at his office one afternoon last week shortly after five o'clock. In the office were Al Jockers, Jimmy Carr, Jack Shildkret and a few other well known musical directors. The business on hand was apparently over when someone announced that it was "after five." Whereupon Mister Lewin was seized with a sudden inspiration. He jumped to his feet and yelled to his assistant, "Close the doors and bring me my dice, quickly."

L. Wolfe Gilbert will tell the world that it pays to advertise. A short time ago he ran an advertising campaign for his song "Down Yonder." The copy read, if you remember, "Down Yonder," the Jack Dempsey of Pep.

Since then Gilbert has received almost as many requests for copies of "Jack Dempsey of Pep," as he has for the song advertised. He don't know whether to attribute the requests to a fault of the ads, the popularity of Dempsey or to the fact that "Down Yonder," having proved so good some hicks wondered what the Dempsey song was about. Of course he thinks it must be the latter.

Now that Van and Schenck and the Follies are about to leave town, their successor as a publisher's friend seems to be Mamie Smith, the Okeh record artist, who sings jazz numbers in a way that makes song writers close their eyes and see mountains of royalties rolling in. The talented colored singer's services are much sought for by the publishers with jazz numbers. She did four numbers the other day for the Triangle company.

It might be a press agent yarn, but we see by the papers that the "March King," John Philip Sousa has received a check from Germany for \$250 as royalties on "The Stars and Stripes Forever," which he wrote twenty-five years ago. If true he ought to thank the A. of O. on the Rhine. For the German orchestras featured this march at all cafes and resorts, everywhere that American doughboys made their appearance, and probably are doing so now. We used to wonder what the Boche was saying to himself while we regarded him and listened to him play "The Stars and Stripes Forever," as though it was their "Wacht am Rhein."

"Taps" is proudly sticking out his chest several inches, as he announces that he must be getting old. His thirteen year old son Jonas was confirmed last Saturday, and went through everything without a hitch.

ABOUT YOU! AND YOU!! AND YOU!!!

Mack and Betty opened September 12 at Toronto.

Mlle. Rhea and Co. has opened her tour on the Amalgamated time.

Bertha Kalich will open in November with "The Kreutzer Sonata."

Wallace and Ward will open their season at Watertown, October 3.

Todesca and Todesca, the dancers will open at Toledo, September 18.

Seymour Hicks, the English producer, is coming to New York shortly.

McNally and Ashland, playing the Gus Sun Circuit, opened at Rochester.

Sherman and Rose opened on the Gus Sun time at Toledo, September 12.

Col. Pattee opened at the Washburn Theatre, Chester, Pa., September 12.

Brendel and Burt are breaking in their new act at Fox's Audubon this week.

Keefer and Alberts start their tour of the Sun time at Toledo, September 25.

Gladys Caldwell has been engaged for the new Jolson show by the Shuberts.

Poulette and Roy will open at Geneva to tour the Sun Circuit, November 10.

Margaret Lawrence and Elsie Mackaye have been engaged for "Lawful Larceny."

Ora Burch, the soprano, will be seen with a production in New York, shortly.

The Great Leon is featuring the Fire and Water illusion on the Pantages time.

Frank Leab and Marie Catlin are rehearsing a new comedy, song and dance, offering.

Ray Leason left for Boston last week on a business trip, expecting to return this week.

Bob Mack, of Conwell and Mack, is confined to St. Vincent's Hospital, with pneumonia.

C. E. Munson with a new rube single by Hockey and Green, will open shortly in vaudeville.

Vila Duval will be seen in a new double act shortly with Jack Silvia; direction of Harry Walker.

Isabelle D'Armond is playing the Franklin Park, Boston, this week; booked by Eddie Fredriks.

Warner Gault has replaced Warren Jackson in the cast of "The Broadway Whirl" on tour.

Zoe Barnett, who played last season in "The Rose Girl," has been engaged for "Blossom Time."

Carl and Sadie Hite are mourning the loss of their mother, who passed away on September 4.

Sid Gordon, formerly with Eva Shirley, is having some new material written by Hockey and Green.

Helen Miller will open at the McKinley Square Theatre, on October 3, for a tour of the Sheedy time.

Benn and Allen will be seen shortly around New York in a new act; direction of Buddie Sheppard.

Genevieve Provost and Joseph Bradley, of the Santos and Hayes Revue, were married on September 1.

Gene and Cecil, at Rochester, opened their act, preparatory to the regular tour over the Sun Circuit.

Harold Vosburgh, last season with Barney Bernard's show, is breaking in a new novelty vaudeville act.

Howland, Irwin and Howland will open for a twelve weeks' tour of the Sun time in Detroit, September 19.

The Sylvia Trio are playing the Plimmer time through New York State; direction of Buddie Sheppard.

Elvira Doll, of Demarest and Doll, is convalescing at Ray Brook, New York, after a nervous breakdown.

Hazel Turney, last seen in "Upstairs and Down," has been engaged by Lee Kugel for "The Six-Fifty."

Frank Ducrot, the genial wizard, has been booked for several of the larger clubs for the coming season.

Thelma Vivian Smith is having some new material written and will be seen in a new act the coming winter.

Woodbridge and Cooper have just arrived in New York from Chicago and will be booked by Buddie Sheppard.

Gene and Myrtle, and Barrett O'Neill, have opened an extensive tour under the management of Harry A. Romm.

The McKinnon Twins are having new material written and will have new wardrobe for their club act this season.

Rose Coghlan will be seen in vaudeville again this season in a new act under the direction of Lewis and Gordon.

Dunninger, the magician who was quite ill recently, is rapidly recovering and will resume the playing of clubs shortly.

Edna Goodrich will be seen in vaudeville with the "I Hope To Die" sketch, tried out by Irwin and Jane Connelly.

Hugh Tellum, a new novelty violin act will be booked around New York shortly under the direction of Buddie Sheppard.

Creedon and Davis had their first New York showing at the Fifth Avenue last week. They will tour the small United time.

Maxwell Driscoll has been engaged to appear in the role of Tom Lowell, opposite Alice Brady, in "Forever After" on tour.

Brown, Lee and Williams are playing the McKinley Square, Newark, this week; act is under the direction of Eddie Fredriks.

Mary Nash will appear in Cleveland with "Thy Name Is Woman," at the Shubert-Colonial, during the week of September 19.

Bud Worth and Ollie Thornton have a new double act that will be booked in vaudeville by the Walker Theatrical Exchange.

Mildred Keats has been engaged for a role in the new Jolson extravaganza which will mark the opening of the Imperial Theatre.

Jean White, sister of George White, will shortly be featured with Franklyn Ardell. They are rehearsing at the present time.

Wheeler and DeLay are playing the Plimmer southern time doing "The Fox Chase," an act formerly done by Dalton and Craig.

Alice Remsen, the English character singer, is playing the Capitol at Peterboro, Ontario, and the Regal at Oshawa, this week.

Will and Marion Moore, who have been touring the small United time, will be seen shortly in an act called, "Where's the Rice?"

Edna Dreon, who did a single last season, has again teamed up with her sister Grace, and the two will be seen in a new act shortly.

Juanita Mitchell and Doris Stone in a new act entitled, a "Miniature Revue," in two scenes will open on the Keith time, September 26.

John Junior, who has been playing this summer with the Mabel Brownell Stock Company at Dayton, returned to New York last week.

The Parker Trio have been booked by Buddie Sheppard over the Sun time and split between Watertown and Rochester week of October 30.

The Dance Novelty and Brown and Brown have signed with Buddie Sheppard as their agent and will play in the East the coming season.

Thelma Holland, the female baritone, who has been away on a vacation, has returned to New York and will play in the East this season.

Loretta Benecke, private secretary to J. J. Maloney, in the Keith office, left for her vacation last week which she is spending in Bermuda.

Stone and Howell, who arrived in New York from Boston last week, have been booked by Buddie Sheppard for an early opening in New York.

Marie Day, appearing on the Pan time with "The Whirl of Mirth," has been compelled to leave the act, after an operation performed in Spokane.

The Dancing De Fays, who specialize in Apache dances, and Helen Whitney, have been signed with Mme. Salboa for vaudeville by Harry Walker.

Louis Fierce has been engaged for a prominent role in "The Six-Fifty," by Lee Kugel; Fierce formerly played Samuel Darby in "Old Lady 31."

Walter James and Ollie Palmer are playing the Franklin Park Theatre, Boston, the first half and Keeny's, Brooklyn, the last half of this week.

Ada Jaffe and Co. in "To Be Or Not To Be," will open September 19, at Loew's Warwick; the act has been staged and produced by Hockey and Green.

Marie Donia has signed a five years' contract with Harry Walker as her personal representative; she is playing at Healy's Boston where she is featured.

Little Jerry and Gene Layman are trying out a new act up New York State; they will be seen around New York shortly under the direction of Eddie Fredriks.

Townsend Walsh, who has been spending a few weeks' vacation near Albany, has left for Philadelphia to manage Wagenthal and Kemper's second company of "The Bat."

Louis Calvert, who was last seen in New York in "Dear Brutus," will be with Otis Skinner in "Blood and Sand" when that piece opens September 20 at the Empire.

Paul Morton, of Morton and Glass, will be seen in a revue for vaudeville called "The Love Hunter," under the direction of George Chooos, the act written by Alan Brooks.

Peggy Harrigan, who has been spending the summer at her home in New Haven, has returned to New York and will be seen in vaudeville the coming season in a new act.

The Bennet Twins now with the Harry Carroll Revue in Boston, will play the Alhambra Theatre, New York, next week; the girls are under the direction of Buddie Sheppard.

Arch and Veda, who opened September 5 at Portsmouth, Ohio, have nine and a half weeks booked by Ferber from Atlanta; act under the direction of Buddie Sheppard.

The Cycling Newmans have just returned from playing the New England time and will be seen around New York shortly under the direction of Buddie Sheppard.

Griff, the Novelty Clintons, and the Johannys arrived here last week on the Empress of India, the last two to play the Keith circuit, and Griff to play for the Shuberts.

Kenneth Douglas, Constance Farber, Glenn Anders, Alice Hegeman, and Homer Barton have been engaged for the cast of "The Demi-Virgin," in which Hazel Dawn will be featured.

Gertrude Hayes, Jr., soubrette with Barney Gerard's "Follies of the Day," is recovering from an injury to her head, caused by a falling drop at the Empire, Brooklyn, last week.

Joe Connelly, formerly manager of the Jefferson Theatre, is now managing the Regent Theatre, and has not, as reported last week in a theatrical weekly, gone over to the Shuberts.

Charlotte Vermont, who has been spending ten weeks' vacation with her folks at San Francisco, has returned to New York with her partner Halsey Moore; they will play the Fordham this week.

Martha Hedman, who has been spending her honeymoon in Sweden, has returned to New York for the rehearsals of "Daniel" from the pen of Louis Verneuil, which the Selwyns will produce.

Joe Michaels has returned from his vacation in Maine and has routed Frank Bush, Conroy and O'Donnell, Sinclair and Gray, the Ardell Brothers, and Pinto and Boyle over the Loew southern time.

La Rose and Adams, who returned to New York last week after a route over the Orpheum Jr. and Western vaudeville circuits, will be booked by Buddie Sheppard in the East this coming season.

Marion Wilkins, who has signed a five years' personal contract with Harry Walker as her personal representative, will be seen in vaudeville shortly with Marvel, the dancer, formerly with Kitty Gordon.

Mildred Haywood, who was to open her annual tour of the Gus Sun time, met with a serious accident while in Philadelphia, being forced to cancel her booking until November 6th. She was injured by a trolley car.

Jack Morton, the English comedian and juvenile, is returning East from a trip to the coast and will not go back to vaudeville but will be seen in a drama. Mr. Morton has played in stock companies on both sides of the Atlantic.

Harry Rose, who originally went into the Cafe de Paris on a four week contract, and who is now playing his tenth week there, has been engaged for an indefinite period at that cabaret and at the Little Club, where he is doubling.

Victoria Montgomery, last seen in "Foot Loose," when she succeeded Emily Stevens, has returned to this country after a two-year sojourn abroad with the Y. M. C. A. as entertainer, and producer of shows and acts for the American Army of Occupation in Germany.

BIG "FEIST" HITS

SPEEDY—SNAPPY—PEPPY

Everything that makes a song a hit

NOBODY'S BABY

By Benny Davis, Lester Santly and Milton Ager

IN A CLASS BY ITSELF

**EVERYBODY'S
SWEETHEART**

PEGGY O'NEIL

By Eddie Nelson, Harry Pease and Gilbert Dodge

THE HIT OF HITS

A Rollicking Waltz Song

**VAN &
SCHENCK'S**

Big Hit in the Ziegfeld F

WANG WANG BE

**A Positive Hit Where
Played or Sung**

By Gus Mueller, Buster Johnson
Henry Busse

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BOSTON
181 Tremont Street
TORONTO
193 Yonge Street

LEO FEIST

711 Seventh Ave.

Real**Ballad Sentiment
Wa Fox Trot Rhythm****SEETHEART****Words by Benny Davis****Music by Arnold Johnson****Ted Lewis' Big Hit****In Greenwich Village Follies 1921****CHERIE****By Lee Wood and Irving Bibb****An American Fox Trot with a Parisian Twist****A Punch in Every Note****Howard & Howard's Sensational Hit
in The Passing Show of 1921****Europe and America's
Biggest Sensation****MY MAN****(MON HOMME)****Music by Yvain****English Lyric by Channing Pollock****Sung by Miss Fannie Brice in
Ziegfeld Follies 1921. Singing
Rights Restricted for Florenz
Ziegfeld, Jr.****CHICAGO**
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2 Lyric Theatre Building
KANSAS CITY
Gayety Theatre Building*"You can't go wrong
with any 'Jeist' song"***Restricted****SWEET LADY****Music by Frank Crumit
and Dave Zoob****Words by Howard Johnson
Song Hit of Carle Carlton's
TANGERINE****at the Casino Theatre
Sung by Julia Sanderson
and Frank Crumit**

USE ONE OF THESE
WONDERFUL
SONGS

CREATEST "MOTHER" SONG EVER WRITTEN APPLAUSE WINNING WALTZ BALLAD
THERE'S ONLY ONE PAL

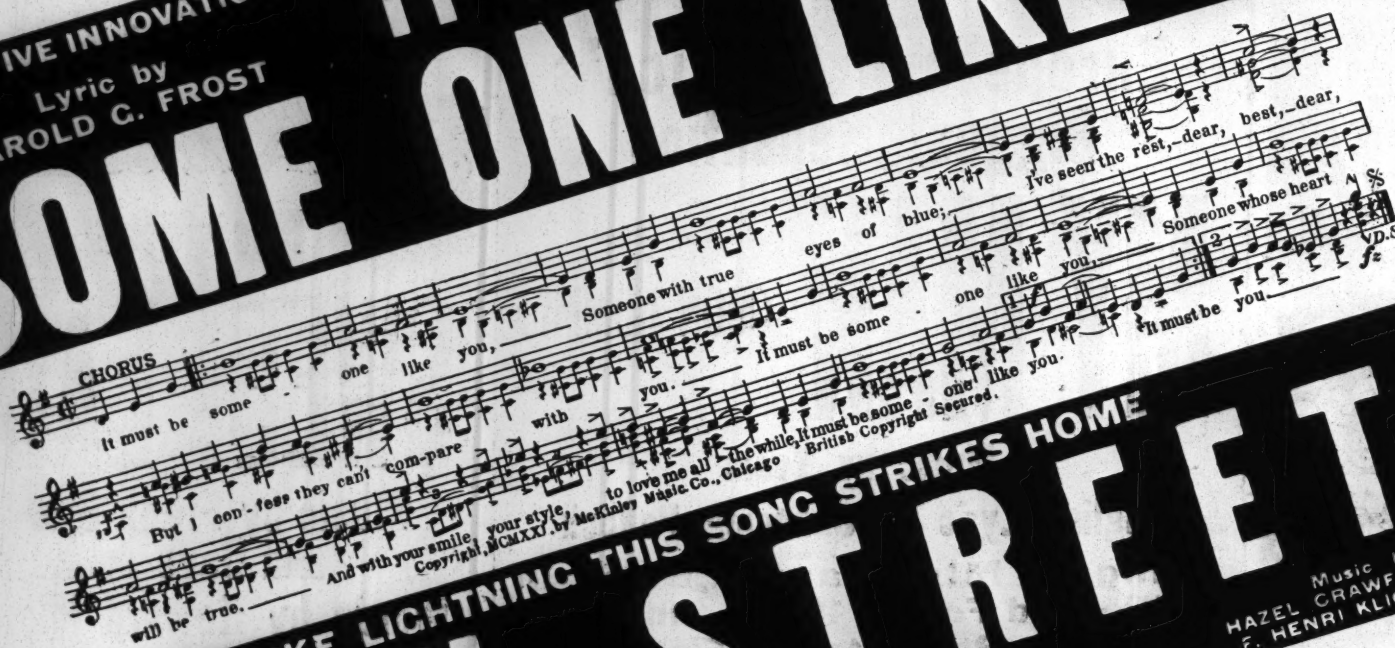
Lyric by
HAROLD G. FROST

Music by
F. HENRI KLICKMANN



POSITIVE INNOVATION
Lyric by
HAROLD G. FROST

TRY THIS UNUSUAL FOX-TROT BALLAD
Music by
CHARLEY STRAIGHT
and ROY BARCY
**IT MUST BE
SOME ONE LIKE YOU**



LIKE LIGHTNING THIS SONG STRIKES HOME
MAIN STREET

Lyric by
VINCENT SHERWOOD and CAL DE VOLL

Music by
HAZEL CRAWFORD and
F. HENRI KLICKMANN

ALL
KINDS of MATERIAL
For ACTS and ORCHESTRAS

McKINLEY MUSIC COMPANY
1658 Broadway NEW YORK
Grand Opera House Bldg. CHICAGO

B. F. KEITH VAUD. EX. NEW YORK CITY

Palace—Bert Baker & Co.—Jack Hanley—Patricia—Yvette Rugel—Dress Rehearsal—Daphne Pollard.

Riverside—Sherwin Kelly—Lou & Gene Archer—Rome & Galt—Harry Fox Co.—Wilton Sisters—Edith Taliaferro—Joe Cook—Alexander Bros. & Evelyn.

Colonial—Ben Welch—Erfords—Dotson, Stan Stanley—Hackett & Delmar Revue.

Alhambra—Paul & Pauline—Doyle & Hamilton—Robbie & Nelson—Solly Ward & Co.—Elinore & Williams—Ivan Bankoff & Co.

Royal—Clinton & Rooney—Owen McGivney—Fenton & Fields—Harry Carroll—Pietro—Valerie Bergere—Watson Sisters.

Hamilton—Monroe & Grant—Miller & Capman—Two Little Pals—Billy Glosan—Claude & Fannie Usher—Craig Campbell—Bert Fitzgibbons.

81st St.—In Argentina—Basil Lynn & Co.—Mrs. Wellington's Surprise—Hazel Crosby & Co.—Rolls & Royce.

Jefferson (First Half)—Frank Shields—Geo. McFarlane—Clara Howard. (Second Half)—Sidney Phillips—Dotson.

Coliseum (First Half)—Dave Roth—Val & Ernie Stanton—Armond Kaliz & Co. (Second Half)—Sally Fisher & Co.

Fordham (First Half)—Caites Bros.—Burke & Durkin—Sally Fisher & Co.—Sidney Phillips. (Second Half)—La Palerica Trio—Jack McAuliffe—Clara Howard—Val & Ernie Stanton—Arman Kaliz.

Franklin (First Half)—La Palerica Trio—Vincent O'Donnell—Ruth Royce—Johnson, Baker & Johnson. (Second Half)—Frank Shields—Middleton & Spellmeyer—Coogan & Casey—Herman Timberg.

Regent (First Half)—Chas. Henry's Pets—Claudia Coleman. (Second Half)—Dave Roth—Kaimar & Ruby.

BROOKLYN

Bushwick—Jack Lavere—Burt & Rosedale—Frances Pitchard—Howard & Sadler.

Orpheum—Herbert & Dore—Pierston, Newport & Pierston—Imhoff, Conn & Corinne—Ann Gray—Ray Raymond Co.—Jim McWilliams—Arnold Daly.

BALTIMORE

Maryland—Spencer & Williams—Murray Sisters—Three Lordens—Eddie Foy & F. Jed Dooley—Gerrardin's Animals—Chas. Withers & Co.—Healey & Cross—Protegering.

BOSTON

Keith's—Sharkey, Roth & Witt—Mrs. Turnbull—Toney & Norman.

BUFFALO

Shea's—Dallas Walker—Harry & Grace Ellsworth—Lemar, Hayes & Co.—Doris Duncan & Co.—Lloyd & Rubin—Nat Nazarro, Jr.—Aeroplane Girls.

CINCINNATI

Keith's—Unusual Duo—Furman & Nash—Clayton White & Co.—Alan Roger & Allan—Johnny Burke—Ames & Winthrop.

CLEVELAND

Hippodrome—Willie Solar—McLellan & Carson—Peggy Carhart—Veska Suratt—Rae Samuels—Dunbar's Tennessee Ten.

COLUMBUS

Keith's—Martin & Moore—Bernard & Garry—Toto—Frank Wilcox & Co.—Geo. Moore & Mary Jane—Davis & Darnell—Meehan's Dogs.

DETROIT

Temple—Frank Gaby—Camilla's Birds—Harry Holman & Co.—Paul LeVan & Miller—J. & B. Morgan—Belle Baker.

ERIE

Colonial—Arthur Baratt—Flahery & Stoning—Billy & Eddie Gorman—E. F. Hawley & Co.—Dore's Operalogue.

GRAND RAPIDS

Empress—Ben Beyer—Walsh & Edwards—Sully & Houghton—Olson & Johnson—Crane Wilbur & Martha Mansfield—Glenn & Jenkins.

HAMILTON, CANADA

Lyric—Daly, Mack & Daly—McFarland & Palace—Paul Decker & Co.—Fred Elliott—La Bernicia & Co.—Fred Lindsay.

INDIANAPOLIS

Keith's—Sealo—Vaughn Comfort & Co.—Jane & Katherine Lee—Sylvia Clarke—Dooley & Sales—Valda & Co.

JOHNSTOWN

Majestic (First Half)—Al Raymond—Wilton & Marshall—Pinto & Boyle.

LOWELL

Keith's—Helen Moratti—Cooper & Lane—Cornell, Leona & Zippy—Fole & LaTure—Rajah—Willie & Hartman—Melrose Duo.

MONTREAL

Princess—Elly the Marvel—Dillon & Parker—Will Mahoney—Courtney Sisters—Francis Kennedy—Lady Alice Pets.

PITTSBURGH

Davis—Tuck & Clare—The Love Race—Hall & Shapiro—Horace Goldin & Co.—Martha Pryor—Seed & Austin.

SHERIDAN SQUARE

Chas. Tobains.

PORTLAND

Keith's—Cressy & Dayne—McRae & Clegg—Dancing MacDonalds—Claude & Marion—Haig & Lavere—Hailey Sisters.

PHILADELPHIA

Keith's—Chic Sale—Joe Victor & Co.—Seven Bracks—Newhoff & Phelps—Shadowland—Herman & Shirley—Garcinetti Bros.

PROVIDENCE

Keith's—Althea & Lucus—Bill Robinson—Harry Hayden & Co.—Jean La Cross—Liddell & Gibson—Hal Forde & Gitz Rice.

QUEBEC

Auditorium—Perez & Marguerite—Jerome & Francis—Black & White.

VAUDEVILLE BILLS For Next Week

ROCHESTER

Temple—Hope Eden & Co.—Olcott & Mary Ann—Scotch Lads & Lassies—Edwin George—Van & Emerson—Lucille & Cockey—Wonder Girl—Baraban & Grohs.

SYRACUSE

Keith's—Pollard—Bob & Peggy Valentine—Pressler & Klais—D. D. H. Dummies—Parlor—Bedroom & Bath.

TORONTO

Shea's—Josie O'Meara—Pierce & Goff—Henry B. Toomer & Co.—Jack McGowan—Fisher & Gilmore—Millership & Gerard—Levan & Flint—Three Kitaras.

Hippodrome—Bell & Eva—Thos. Hoyer & Co.—Leipsic.

TOLEDO

Keith's—Reynolds Trio—Russell & Devitt—Mabel Burke—Blanche & Jim Creighton—Musical—Eddie Ross—Wilson Aubrey Trio.

WASHINGTON

Keith's—The Joannys—Richard Keane & Co.—Jean Granesco Co.—Gertrude Hoffman.

YOUNGSTOWN

Hippodrome—Maxine Bros. & Bobby—Green & Myers—Milton Pollock & Co.—Millicent Mower—Whitfield & Ireland—Franklyn, Charles & Co.—Walter C. Kelly—Step Lively.

ORPHEUM CIRCUIT

CHICAGO

Palace—Frisco & McDermott—"Flashes"—Al Wohlman—Morris & Campbell—Moss & Frye—William Ebs—Van Horn & Inez—Wilfrid Du Bois.

Majestic—Blossom Seeley & Boys—Clark & Bergman—Frank De Voe & Co.—Jack Osterman—Joe Browning—Prosper & Moret—Raymond Wilbert—Frank & Milt Britton—Marion Weeks & Barron.

State Lake—Trip to Hiltland—Fern & Maree—Norton & Melnotte—Joe Bennett—Tuscano Bros.—Ed. Morton—Reddington & Grant—Bradley & Ardine.

CALGARY AND EDMONTON

Orpheum—Helen Keller—Mel Klee—The Gellis—Marjorie Barracks—Bob La Salle & Co.—Harry Conley & Co.—Geo. & May Le Fevre.

DULUTH

Orpheum—Ed. Marshall—Schichtl's Marionettes—Adams & Griffith—Indoor Sports—Grace Nelson—Moran & Mack—Anderson & Yvel.

DES MOINES

Orpheum—Pielert & Scofield—Vera Berliner—Ed. & B. Conrad—Wanzer & Palmer—Kitty Doner & Co.—Zuhl & Dreis.

DENVER

Orpheum—Ona Munson & Co.—Jean Adair & Co.—Jean Barrios—Butler & Parker—Gordon & Rica—Mantell & Co.—Klinter & Reaney.

KANSAS CITY

Orpheum—Frank Browne—Fox & Sarno—Stone & Hayes—Santos & Hayes Revue—Brown & O'Donnell—Frazier & Peck.

LOS ANGELES

Orpheum—Marion Morgan—Dancers—Mehlinger & Meyer—Ford & Cunningham—Frank Farron—Gibson & Connell—Clairmont Bros—Scarlion, Denno & Scanlon—Wm. H. Crane & Co.—Sarah Padden & Co.

LINCOLN

Orpheum—Gus Edwards & Co.—Jack Ingills—Ledy Tsen Mel—Norton & Nicholson—Sandy Samsted & Marion—Three Romanos.

MINNEAPOLIS

Orpheum—Michon Bros.—Follis Girls—Anderson & Graves—Corinne Tilton Revue—Bob Hall—Van Horn & Inez—Anderson & Yvel—Stanley & Birnes.

MEMPHIS

Orpheum—Mary Boland & Co.—Dave Harris & Synopators—Miller & Stanley—Artoris Brothers—Lew & Paul Murdock—Rasso.

MILWAUKEE

Palace—Fred Bowers' Revue—Byron & Haig—Dolly Kay—Milt Collins—Coutan Bros.—Four Camerons—Wilbur & Adams—Chamberlaine & Earl.

Majestic—Trixie Friganza—Nat Nazarro & Bros.—Tom Patricola & Co.—Gene Greene—Cliff Nazarro & Co.—Dancing Kennedys—Bert Melrose—Beeman & Grace.

NEW ORLEANS

Orpheum—"Bubbles"—Jack Joyce—Leo Zarrell Duo—Rodero & Marconi—Bartram & Sexton—Bobbie Gordone—Dorothea Sadler.

OMAHA

Orpheum—Cavano Duo—Hugo Johnson—Thos. E. Wise & Co.—Matthews & Ayres—Bronson & Baldwin—Sidney Grant—Booth & Mina—Vadi & Gyi.

PORTLAND

Orpheum—Gautier's Bricklayers—Millard & Marlin—Sammy Lee & Lady Friends—"Highlowbrow"—The Sharrocks—Toney Grey & Co.

SIoux CITY

Orpheum—Sultan—Geo. Yeoman—Wilfred Clark & Co.—Rita Gould—The Rios—Chas. Harrison & Co.—Hugh Herbert & Co.

ST. PAUL

Orpheum—Homer Romaine—Larry Comer—Billy Arlington & Co.—Bailey & Cowan—Tempest & Sunshine—Avery & O'Neil—Kara.

SEATTLE

Orpheum—Carlyle, Blackwell & Co.—McKay & Ardine—Bennett Sisters—Neal Abel—Quixey Four—Juggling Nelsons—Carlton & Ballew.

SAN FRANCISCO

Orpheum—Rushman & Bayne—Watts & Hawley—Henry & Moore—York & King—Clifford Wayne & Co.—Taxie—Barbette—Riggs & Witchie—Nanon, Welsh & Co.

SALT LAKE CITY

Orpheum—Dresser & Gardner—Flanagan & Morrison—Frawley & Louise—David Sapirstein—Carson & Willard—Four Lamys.

ST. LOUIS

Orpheum—"On Fifth Avenue"—Kellam & O'Dare—Kranz & White—The Rozellas—Moody & Duncan.

Rialto—Chas. Howard & Co.—Lorraine, Lisber & Co.—Coscia & Verdie—"Smiles"—Kitty Thomas.

VANCOUVER

Orpheum—The Cansinos—Alleen Stanley—Adler & Ross—Bowers, Walters & Crocker—Hughes' Musical Duc—Wallace Galvin—Wood & Wyde.

WINNIPEG

Orpheum—Van Collos—Margaret Ford—Swift & Kelly—Dooley & Storey—Pearl Regay & Band—Jack Rose—Gautier's Toy Shop.

PANTAGES CIRCUIT

Week of September 18

TRAVEL

Norris's Baboon & Colles—Cunningham & Ferguson—Stanford & DeRoss—Harmony Four—30 Pink Toes.

MINNEAPOLIS, MINN.

Humberto Bros.—Brazilian Helress—Ann Suter—Kennedy & Rooney—Juanita Hansen.

WINNIPEG, MAN.

Rekoma—Will Morrissey—Little Caruso & Co.—Walton & Brandt—Kane, Morey & Moore.

REGINA AND SASKATOON, CAN.

Georgalis Trio—Leater & Moore—Chody, Dot & Midge—Al Shayne—Three Kanazawa Bros.

EDMONTON, CAN.

Paul Sydel—Carleton & Belmont—Mary Riley—Pettie Revue—Walters & Walters—Powell's Troupe.

CALGARY, ALBERTA

Edge of the World—Sonia De Calve—Amoros & Jeannette—Tale of Two Cities—Garry Owen—Pekinese Troupe.

GREAT FALLS AND HELENA, MONT.

Gilbert & Sauls—Stateroom 19—Lew Wilson—Little Cafe.

BUTTE, ANACONDA AND MISSOULA, MONT.

Rose & Moon—Agnes Jons Co.—Harry Tauda—Three Kuhns—Rising Generation.

SPOKANE, WASH.

King Saul—Armas Sisters—Rose Wise—Pantages Opera Co.—Joe Whitehead—Clemens Bellings.

WALLA WALLA AND NO. YAKIMA, WASH.

The Cromwells—Burns & Lorraine—Stan & May Laurell—Jan Rubini—White, Black & Useless.

SEATTLE, WASH.

Wire & Walker—Lew Hoffman—Gloria Joy & Co.—Davis & McCoy—Hanky Panky.

VICTORIA, B. C.

Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

VANCOUVER, B. C.

Dorothy Morris Trio—Pantzer Silva—Canary Opera—Dixie Four—Good Night, London.

TACOMA, WASH.

Three Deslys Girls—Avalon Trio—Lydia, McMillan & Co.—Boby Henshaw—Jarvis Revue—The Willie Brothers.

PORTLAND, OREGON

Baggett & Sheldon—Murdock & Kennedy—Three Keltons—Richard Francis—Under the Apple Tree.

TRAVEL

Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—Three La Grohs.

SAN FRANCISCO, CAL.

Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

OAKLAND, CAL.

Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

LOS ANGELES, CAL.

The Shattucks—Stein & Smith—Cigianne Troupe—Noodles Fagin—Long Tack Sam.

SAN DIEGO, CAL.

Little Nan—Peppino & Perry—Prediction—Dancing Davey—The Gay Little Home.

LONG BEACH, CAL.

Amorous & Obey—Holli Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

SALT LAKE CITY, UTAH

Brown & Herr—Chad & Mollie Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

OGDEN, UTAH

Mack & Williams—Cleveland & Dowry—Joe Roberts—Posters Pierrots—Dobbs, Clark & Dare—Making Movies.

DENVER, COLO.

Phil La Toasca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

F. F. PROCTOR

Week of September 18

NEW YORK CITY

Fifth Ave. (First Half)—Murray Girls—Ferrari Dinos—Jack Donahue—J. C. Mack Co.—Stuart & Harris—Moonlight. (Second Half)—David Quixano—Una Clayton—Joe Cook—Alexander Bros.—Genevieve & Walter—Vernon.

125th St. (First Half)—David Quixano—James Lucas Co.—Una Clayton Co.—Perry Sisters—X L O Trio—Twenty Minutes in Bohemia—Vernon. (Second Half)—Win. Sis—La Palerica Trio—Primrose Seamon Co.

58th St. (First Half)—Kay Neilan—Venetian Five—Jussie & Owsie—Ned Norworth Co.—Grace Bishop Co.—Howard & H. Savage. (Second Half)—Clark & Verdi—Cromwells—Murray Girls—Chief Blue Cloud Co.—Bobby Jarvis—Shelds & Kane—Herbert Lloyd.

23d St. (First Half)—Leon Stanton—Paul & Pauline—Ruby & Gold—Berk & Sawn—Tango Shoes—Clinton & Cappell—Claudia Coleman. (Second Half)—Singer by Proxy—Artistic Great.

ALBANY
(First Half)—Dave & Lillian—Barron & Burt—Alexandria—Jack Trainor Co.—Four Entertainers—Perez & Marguerite. (Second Half)—Roodie & Frances—Mildred Parker—Lazar & Dale—Denny & Barry—Bert Walton—Bostock Riders.

ELIZABETH
(First Half)—Jay Rega & Co.—Carl & Inez—Mack & Lane—Ashley & Dorney—Brownlee's Rube Band. (Second Half)—Bob Nelson Co.

MT. VERNON
(First Half)—Donovan & Lee—Tarzan—Geo. Vessell Revue—Clifford & O'Connor. (Second Half)—Bobby O'Neil & Queens—Belle Baker—Stuart & Harris.

NEWARK
(First Half)—Joe Cook—Alexander Bros. & Evelyn—Sharkey, Roth & Witt—Harvard & Bruce—Dress Rehearsal—Franklin Ardell Co.—Ella Solt Co. (Second Half)—J. C. Mack Co.—Eddie Solt Co.—Cabill & Romaine—Maurice Diamond Co.

PORT CHESTER
(First Half)—Cutty & Nelson—Ward & Bohlman—Bert Green—One on the Aisle—Bert Leightor. (Second Half)—A Dress Rehearsal.

SCENECTADY
(First Half)—Follett's Monkeys—Boyle & Bennett—Mabel Burke Co.—D. D. H. Dance Originalities. (Second Half)—Walthour & Princeton—El Cleve—J. C. Lewis Co.—Harry Johnson—In Argentina.

TROY
(First Half)—Roodie & Francis—Mildred Parker—Lazar & Dale—Denny & Barry—Bert Walton—Bostock Riding School. (Second Half)—Dare & Lillian—Barren & Burt—Alexandria—Jack Trainor Co.—Entertainers—Perez & Marguerite.

Harris—Moonlight. (Second Half)—David Quixano—Una Clayton—Joe Cook—Alexander Bros.—Genevieve & Walter—Vernon.

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ALBANY
(First Half)—Dave & Lillian

Many Many Thanks For Singing and Making

The Biggest Hit in 48 States

"DOWN YONDER"

You can do the same with these

"IF YOU LIKE ME LIKE I LIKE YOU.

ALL BY DAYE RAPLAN

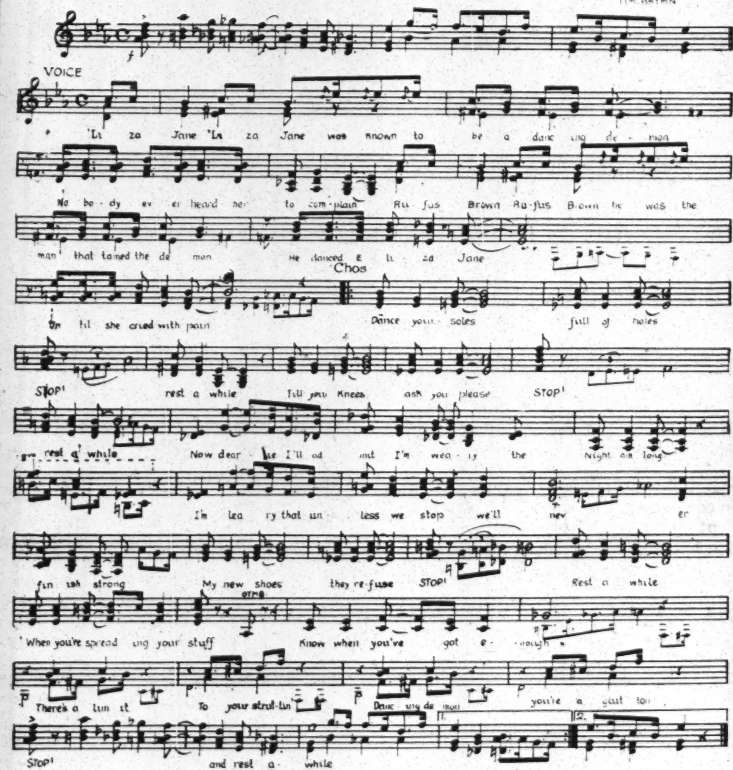
BY J. WOLFE GILBERT



**THE GREATEST
DESCRIPTIVE BALLAD
IN 25 YEARS**

"STOP! REST A WHILE."

BY
L. WOLFE GILBER
AND
TIM HERTON

**JUST RECEIVED**

Come On You "Strutters"

**Here's a Pip of a Blues-Rag-Ditty
Hop On It! The Big Hit of
Broadway's Newest Production**

"PUT AND TAKE"

L. WOLFE GILBERT MUSIC CORP.

165 West 47th St., New York

DRAMATIC and MUSICAL

"THE SILVER FOX" WITH FAVERSHAM IS CLEVER COMEDY

"THE SILVER FOX," a play in three acts, by Cosmo Hamilton; adapted from a story by Ferencz Herczeg. Presented at the Maxine Elliot Theatre, Monday evening, September 5.

CAST

Frankie Turner....Vivienne Osborne
Edmund Quilter...Lawrence Grossmith
Major Christopher Stanley.
William Faversham
Helen Quilter...Violet Kemble Cooper
Captain Douglas Belgrave...Ian Keith

William Faversham has an easy going role that requires little if any exertion in the amusing little comedy, which receives its title from following explanation printed in the programme. "The silver fox patters on its tiny paws from one iceberg to another, seeking, seeking and finding nothing—and all it craves is love, flattery and undivided attention." With this bit of information the familiar triangle is off for three acts, the European origin of which cannot be mistaken, and the pungent satire also shining through the laborious dialogue that Cosmo Hamilton has given to the play.

Helen Quilter, played by Violet Kemble Cooper, is the silver fox in this instance, who is the wife of a popular novelist living in the outskirts of London. Edmund Quilter, played by Lawrence Grossmith, is much more interested in his work than he is in his wife, and, as a result their union is more or less purely platonic, a fact recognized by both. The wife craves love and attention and indulges in her cravings by frequent trips to London. However, she need not have gone to London to seek that which she craved. In her own home as her husband's friend and guest is a poet who has found in her his inspiration and ideal.

Like the husband, the poet is also an iceberg. Major Christopher Stanley, the soldier poet, is played by William Faversham, and it is easily seen how Miss Cooper and Mr. Grossmith have opportunities to shine and do some bits of capital acting. Incidentally, Mr. Faversham is not noted for rushing to the front and occupying the center of the stage at every opportunity. At the opening of the play, the soldier poet recounts to the novelist, (he having returned from an absence of several months) of a visit he has made to the apartment of a notorious Captain Belgrave who lives in London. When he was refused admission, he tells the husband of the "silver fox," and he managed to view the feet and ankles of a woman who was in the apartment. Shortly after he has spoken to the novelist, Helen comes in and the Major is appalled to notice the same feet and rolled down stockings that he had seen partly concealed behind a screen in the Captain's London apartment.

Up to this point the play pursued its course in a deceptive vein in a serious domestic comedy. Then the bachelor poet's resentment at the shattering of his ideal discloses the vein of the Hungarian author's whimsy which sparkles throughout the play. The husband meets the shock of his friend's disclosures and even his wife's confession with the utmost indifference, and it is apparent that he was not the unobservant and stolid person as had been supposed. It is a convenient means of release from a misfit marriage and will give him an opportunity for greater happiness with his wife's young cousin who is an illustrator for the best sellers. Of course, the poet learns that the revelation is also to his advantage for the wife of his friend tells him that his affections are the only ones she really desires.

The whimsical mood of the Silver Fox had to struggle to the surface due to the crust spread over it by Cosmo Hamilton's dialogue. Lawrence Grossmith as the hus-

band whose banal attempts seemed to belie the fact that he was a successful novelist, assisted by his skilled and amusing acting. In contrast to the aggressive British character, Mr. Faversham gave a polished and graceful performance. Miss Cooper was in complete sympathy with her role; Ian Keith and Vivienne Osborne completed the cast of an unusually amusing play from the Continent.

"THE MERRY WIDOW" WITH LIPKOWSKA AT KNICKERBOCKER

"THE MERRY WIDOW," an opera in three acts. Music by Franz Lehár, lyrics by Adrian Ross. Revived at the Knickerbocker Theatre by Henry W. Savage, Monday evening, September 5.

CAST

Raoul de St. Brioché....Ralph Soule
Natalie.....Dorothy Francis
(Chicago Grand Opera Company)
Camille de Jolidon....Frank Webster
(D'Oyley Carte Opera Co., London)
Khadja.....Charles Angelo
Nova Kovich.....William H. White
Olga.....Marie Wells
Nish.....Jefferson de Angelis
Popoff.....Raymond Crane
Prince Danilo.....Reginald Pasch
(Rembrandt Theatre, Amsterdam)
Sonia.....Lydia Lipkowska
(Imperial Opera, Petrograd)
Marquis Cascada....Georges Dufranne
Melitza.....Margaret Schilling
Praskovia.....Blanche Seymour

After an absence of fourteen years the peerless Merry Widow came to town in an elaborate yet sensible production, striking a responsive chord, and leaving no doubt but that this tuneful piece is the best of all the Viennese musical plays that have been presented in America.

As one may note on the programme the company is an international one for Mr. Savage has toured the world in order to supply an adequate cast and not infrequently several successive lines had that many foreign accents, but what's the odds, it was the music that counted, and the play has an abundance of tunes that have lost none of their charm since they were last heard at the New Amsterdam Theatre many years ago. At times the foreign stars lacked the breezy style and method of attack of the Americans in the cast of the original production, but they have other qualities that more than make up for it at times.

Lydia Lipkowska, the blonde beauty who was trained in the Imperial Opera at Petrograd, gave her lovely tones to the part of Sonia the Marsovian widow. She has great charm, is piquant and has considerable histrionic ability. Her accents at times were a disadvantage but on the whole she gave a fascinating performance.

The part of Prince Danilo sung by Reginald Pasch of the Rembrandt Theatre, Amsterdam Holland, lacked many things, of course, that Donald Brian brought to the original role, for one thing a pair of dancing legs. On the other hand, however, Mr. Pasch has turned the tables as to the singing end of it; for he sang the tenor music allotted to the Prince with richness and fervor, and he was one of the favorites, and that plainly.

The Camille de Jolidon of Frank Webster was sung powerfully and well enough, and the clowning of Jefferson de Angelis as Nish gave to the piece its thread of fun. In fact all of the cast sang and played their respective parts in a way that showed the remarkable efforts that Colonel Savage made to produce a faultless opera. He has again shown that he can be depended upon to array the best singing talent that could be procured not only in America but anywhere.

Incidentally, the famed "merry widow" lid is nearer a turban than the wide brimmed affair that was in vogue in the first version; and the waltz that once shocked and swept a continent seems rather tame now. It is booked for seven weeks.

"THE HERO" AT THE BELMONT IS A FINELY ACTED PLAY

"THE HERO," a play in three acts, by Gilbert Emery. Presented at the Belmont Theatre by Sam H. Harris, Monday night, September 5.

CAST

Andrew Lane.....Richard Bennett
Hester Lane.....Alma Belwin
Sarah Lane.....Blanche Frederici
Andrew Lane, Jr.....Joseph Depew
Oswald Lane, Jr.....Robert Ames
Marthe Roche.....Fania Marlino

Sam H. Harris made good his promise that "The Hero," which he produced for a few matinee performances last Spring would be presented again. Richard Bennett in place of Grant Mitchell is heading an almost hundred per cent perfect cast, and the play itself has been polished to the point where it moves along smoothly, and some of the conversation condensed. The story of the play is a very human and possible phase of reaction of the late war. Many American families of today have in more or less a mild form, a hero in the house who has returned from overseas with a good war record to his credit, and subsequently petted, pampered and spoiled until he gets away from the habit of working, and sponges on others.

In the case of Oswald Lane, the black sheep of a typical small town American family, is added a few more complications; an impulsive way of doing things, a wastrel who disgraces his family by appropriating funds that do not belong to him, and betraying a girl into the bargain—an episode that is the cause of the death of his father are some of the things to his credit. He joins the foreign legion of the French army and returns with decorations, a lame leg, and his fame as a hero has spread far. In this character of the Legionaire played by Robert Ames, the author has created something that not all playwrights can do; a real human character that is new to the stage, and so convincingly real that the excellent portrayal of which is one of the biggest factors in making the play a success.

The hero, returns to the home of his brother, Andrew Lane, played by Richard Bennett. Andrew is married, has a loving wife, a boy of about ten and his mother to support in their home in the suburbs. A Belgian girl is also staying with them, until she acquires enough English to earn her own living. Mr. Bennett as the brother who stayed at home to support those dependent upon him, gave an admirable performance as an optimistic, simple male, who worked hard, and always found time to spring an ancient joke in between times, whistling along for good measure, though he found it hard to make both ends meet. The contrast between the two brothers, and the attitude of the stay at home to the wanderer is another very human phase of the play.

Into this home comes the Legionaire, making a picture that would do credit to Bairnsfather or Raemaker, as he came in with his dog, and nonchalant manner. He stays at the home of his brother, idolized by the women folk, until he betrays the Belgian girl, Marthe, sponging on his brother, Andrew, in the meantime, and refusing to take any number of jobs offered to him. Finally, on a Sunday, several hundred dollars are gathered in church for the relief of French war orphans, the hero having helped to raise the funds. Oswald decamps, with money, which he knows his brother will have to make up, telling his sister-in-law who tries to stop him that he was going back to France. The play is brought to a climax when the hero, while on his way past the kindergarten, sees the place afire, rushes in and rescues his nephew, losing his life in attempting to save another boy. Andrew's wife tells her husband that Oswald was on his way to

the bank with the money to deposit it for him, etc., and the philosophical manner that Andrew bears up under the climax is a wonderful piece of acting by Mr. Bennett. Blanche Frederici, as the mother of the boys, gave an unusually good performance as the old fashioned mother and was natural throughout the play. Fania Marlino as the Belgian girl, with her accents and when she announces the death of her lover, the hero, was extremely effective. Joseph Depew as Lane, Jr., and Alma Belwin as his mother, also did very well.

"THE EASIEST WAY" AT LYCEUM HAS BRILLIANT REVIVAL

"THE EASIEST WAY," a play in four acts and four scenes, by Eugene Walter. Presented at the Lyceum Theatre by David Belasco, Tuesday evening, September 6.

CAST

John Madison.....Robert Kelly
Willard Brockton.....Joseph Kilgour
Jim Weston.....John P. Brawn
Laura Murdock.....Frances Starr
Elfie St. Clair.....Laura Nelson Hall
Annie.....Marion Kerby
Mrs. Williams.....Pauline Moore

David Belasco's first contribution to the stage this season is a revival of Eugene Walter's famous drama of a phase of American life, that was first produced in 1909. At that time it created a sensation and was easily the best play in town. Since then there has been a similar play produced most every season, but none have attained the success financially or artistically that Eugene Walter's efforts have achieved. For "The Easiest Way," produced with all of the loving care that David Belasco can bestow upon a production is a work of art. And most important of all, Frances Starr and Joseph Kilgour are seen in original roles in which they were so successful twelve years ago at the Belasco Theatre.

Miss Starr in her famous role of Laura Murdock, the small time actress and parasite who is too weak to live and too craven to die, was splendid. She interpreted the part with all of her skill and clever emotion, portraying the character in a compelling manner that was not exceeded, even in her earlier efforts. And with all she did it in a surprising simple and sincere way which explains why the part became famous. The story of the play, which is that of a girl who is given another chance by a man, despite his knowledge of her character is forcefully told. Few theatregoers are unfamiliar with the plot which from the moment the girl promises to return to New York and live a true life until the time when the young man makes good and is able to come and marry her, is intensely interesting.

She is unable, however, to withstand the temptations of fine clothes and the easiest way to get along, which did not mean "hard work" to her. Her laxity and weakness in the absence of her lover causes her to lose him, and she pays the price by going back to her old life.

Joseph Kilgour was as forceful as ever, as the Wall Street bouncer, who succeeds in again tempting his old mistress away from the young man who is willing to marry her if she will only wait until he makes good. Laura Nelson Hall was also on hand with all her charm and unusual vocabulary. The rest of the cast did well with the possible exception of Robert Kelly, whose role was a trifle unsatisfactory and unreal at times.

A few minor changes in the script have been made of course, but such things as the heroine going to the Montmartre in her final despair, instead of Rector's, won't make much difference. The play is scheduled to run for a period of eight weeks, which seems too short a time.

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GEO. ELLIOTT AND GIRLS

Theatre—Audubon.

Style—Singing and dancing.

Time—Seventeen minutes.

Setting—Full stage (special).

Elliott has taken with him four girls, and arranged an offering apparently intended for the "revue" type generally seen on the big time, but which has resulted in being merely a small time flash. And as such, it is entertaining.

The girls are attractive, do their song and dance work nicely, and Elliott also works hard and effectively with his bits in those lines. The staging of the offering is nothing remarkable, and the act contains hardly any idea that is different. Some impersonations by the girls are poorly done, hardly bearing any resemblance to the originals whatsoever.

COMBE AND NEVIN

Theatre—Jefferson.

Style—Singing.

Time—Fifteen minutes.

Setting—in "one."

Two men of pleasing personality and musical tenor voices, who sang a routine of songs that went over unusually well. One of the men, who was at the piano, sang a solo, as did his partner, the rest of their songs were done as duets. The couple have the knack of putting songs over making an excellent act for the second spot of the three a day houses and could probably develop their act into better time than that, if they secured an appropriate and up-to-the-minute repertoire.

M. H. S.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

PIANTODOSI AND ABBOTT

Theatre—Harlem Opera House.

Style—Piano and singing.

Time—Sixteen minutes.

Setting—in "one."

Al Piantodosi, the song-writer, and his partner, Abbott, received a warm reception upon their entrance. After Piantodosi has played a few notes, Abbott announced that the act "will show the public the manner in which a popular song is written,"—which is precisely the thing that every song-writer is doing now. Abbott sings a comic song, making the word "pillow" rhyme with "gorilla." It was not received as well as it should have been, nor was it particularly well done. After this song came a tale of "How I Lost My Wife"—the climax of which was a statement that there "weren't enough seats in the life-boat." A very funny story, no doubt, but the audience didn't seem to think so. Abbott then gave a very good rendition of a new ballad by Piantodosi. Piantodosi then played a number of the songs that made him famous. This brought down the house. But Abbott stood in front of Piantodosi most of the time and kept him out of view. A fault such as that should be remedied. If Piantodosi were to do more of the act, and Abbott less, the offering would go over better. As it stands now, Mr. Piantodosi, who should be the feature, is nothing but a piano-player.

D. S. B.

CHARLES LLOYD AND CO.

Theatre—Harlem Opera House.

Style—Sketch.

Time—Fifteen minutes.

Setting—Full stage (special).

Lloyd's act hasn't any bits, or lines that resembles Harry Langdon's offering with "Johnny's New Car," but it does remind one of Langdon's offering, since a freak car is seen on the stage, and around which most of the comedy is worked.

The stage is divided into two portions, one half being an interior dining room scene, and the other half being the exterior of the house, where the car is parked. This car was purchased by the man for sixty dollars, he having borrowed that sum to pay for it. The comedy consists of his trying to get it to start, in order to show his wife, who is the only other character in the offering, how it'll run, if it ever does. The big laugh consists of getting the motor to start, and then as soon as he is seated in the car, it stops. This has been done in motion picture comedies innumerable times, and is done too often in this offering by Lloyd. The finish is when the car does start and the front half rides away, leaving Lloyd, with the steering wheel in his hands, seated in the rest of the car with his wife. The turn will do for the small time only, the material being too weak for the better houses.

G. J. H.

RIANO, NORTHLANE AND WARD

Theatre—City.

Style—Comedy trio.

Time—Fifteen minutes.

Setting—"One."

This act, while a new one in this country was featured in the Folies Bergere in Paris for six months. It consists of two English eccentrics, and a French ingenue. For the most part, swift, clever dancing and nonsensical patter were used to fine effect. The audience laughed during the whole performance, and recalled the trio six times. The music is special, and made a hit, in itself. Jack Ward does a typical "tough-guy" dance, after using a huge hypodermic needle on his right foot. His dancing and falls, and his speedy recovery delighted the audience. Jack Riano came on immediately with heavy music and green lights, and did his interpretation of the famous "Bolshevik" dance. He jumps all over the stage with a huge knife between his teeth, stabbing at imaginary foes. He uses some very good Russian steps, and in one place, takes a flying leap, ending in a "split." Several exhibitions of fancy, eccentric, and clog dancing are introduced in a charming manner by Miss Northlane, formerly billed as the Mary Pickford of Vaudeville. She is attractive, and has the personality and the ability to get across serious numbers after Riano's specialty. The closing number is a Doyle and Dixon imitation by Riano and Ward, which is duplicated by Miss Northlane. The act took six calls.

D. S. B.

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Direction—NAT SOBEL**KARLTON TO OPEN IN OCTOBER**

Jules E. Mastbaum, president of the Stanley Company of America, this week, announced that the new Karlton Theatre, the latest addition to the Stanley company chain of theatres, on Chestnut street above Broad, Philadelphia, will be opened to the public early in October. The opening feature, which will be a photo-play, has not yet been selected, Mr. Mastbaum having in view several big cinema productions, and one of these will be selected later.

While the policy of the Karlton will be the presentation of photo-plays adhering to the high standard set in all Stanley theatres, its exact details have not yet been fully planned. Mr. Mastbaum states that the theatre will show the best pictures obtainable and all first runs. There will be other entertaining program numbers, but of what nature is to be determined later.

The Karlton Theatre, which is being erected by the Stanley Company with the Hoffman-Henon Company as architects and builders, occupies the site of a former popular restaurant which was destroyed by fire. Modern construction prevails in every detail of the house, including the latest seats, providing the utmost comfort, while there is every convenience for patrons, it is said. There is a spacious lobby, and a magnificent organ will be installed at a cost of \$50,000.

\$30,000 SCENARIO CONTEST ON

A \$30,000 motion picture scenario contest which is now being conducted by the Chicago Daily News in conjunction with the Goldwyn Pictures Corporation, offers as first prize \$10,000 with a production by Goldwyn, second prize, ten awards of \$1,000 each and twenty awards of \$500 each for third prize.

Judges in the contest will be Charlie Chaplin, Samuel Goldwyn, Mary Roberts Rinehart, Norma Talmadge, Gouverneur Morris, Gertrude Atherton, David Wark Griffith and Amy Leslie.

The contest will be brought to a close November the first.

ANOTHER "MUSKETEERS"

A second release of the "Three Musketeers," but a different version than that of Fairbank's will be presented by the Alexander Film Corporation at the Manhattan Opera House on Monday night, September 12. The film, which is a revival of the Ince production, features Orrin Johnson, Dorothy Dalton, Louise Glaum, Walt Whitman, and Rhea Mitchell, and is given for the benefit of the striking musicians of the Rialto Orchestra.

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FILM FLASHES

Lowell Sherman will appear in the cast of "Grand Larceny."

Samuel Sax has been appointed sales manager for Robertson-Cole.

Max Linder's comedy, "Be My Wife," will be released through Goldwyn.

Benj. J. Hampton has completed the "Mysterious Rider" for Hodkinson.

Hal Roach has left the Coast for a cruise of Mexican waters in his yacht.

Lon Chaney has been signed by the Universal to be starred in "Wolf Breed."

Betty Compton has started work on the film production of Barrie's "Little Minister."

Adeline Leitzbach, playwright and scenario writer, has changed her name to Adele Hendricks.

"Sin Flood" has been completed at the Goldwyn studios, under the direction of Frank Lloyd.

Hope Hampton has completed the filming of "Stardust" from the story by that name by Fanny Hurst.

Agnes Ayers and Rudolph Valentino are featured in "The Sheik" recently completed by George Melford.

Madge Bellamy has been engaged by the Paramount for the feminine lead in "The Call of the North."

The animated cartoon of Aesop's Fable of "The Hare and the Tortoise" will be released by Pathe on Sept. 25.

Paramount has discontinued releasing its weekly *Magazine*, which was a cartoonical review of news topics.

Billie Dove, former "Follies" girl will have an important part in the Fall release of "Get-Rich Quick Wallingford."

Buster Keaton will be seen shortly in a new two-reel comedy, "The Blacksmith," produced by Joseph M. Schenck.

"Netting the Leopard," the first of a new series of Major Jack Allen animal pictures, will be released on Sept. 25.

Edna Murphy and Johnnie Walker are being co-starred in "The Jolt" which is being produced at Fox's western studio.

Robertson-Cole will release "Shame of Society" on Sept. 18. The film features Barbara Castleton and Montagu Love.

Paul Scardon, husband of Betty Blythe, who scored in the "Queen of Sheba," has been engaged to direct for Universal.

Molly Malone has been engaged as leading woman to support Maurice Flynn, the new Fox film star, in the "Real Man."

Harry Gribbon has been signed by Universal to appear in a series of comedies, the first of which will be "Where's My Wife?"

Monty Banks, the comedy star, has renewed his contract with Warner Brothers to make a series of eight more comedies.

John M. Stahl will make Hulbert Footner's "The Fur Bringers," the screen rights for which has been secured by Louis D. Mayer.

Three new directors have been signed by the Universal Film Co.; they are Hobart Henley, Paul Scardon and Dallis Fitzgerald.

Jesse L. Lasky announced in Hollywood last week the purchase of another original story for Gloria Swanson, written by Elinor Glyn.

Diana Allen will be seen in a character part in the Cosmopolitan Productions' forthcoming production of "Get Rich Quick Wallingford."

The first story for Harold Lloyd by Jean Havez is "A Sailor Made-Man," and has been completed. Mildred Davis will support Lloyd in the film.

"Lefty" Flynn, the football star who has been appearing in Fox films over a year, has been made a star, his first feature being "The Real Man."

Jackie Coogan's new picture has been entitled "My Boy." An original story, having been written by Coogan Senior, and Victor Heerman, the director.

W. J. Hutchinson, connected with the Fox Film Co., was one of the victims of a daring train hold-up at Ogden, Utah, recently, being relieved of \$100.

Lionel Barrymore and Marguerite Marsh will be seen in the leading roles of "Boomerang Bill" to be released by the Cosmopolitan Productions this Fall.

Mlle. Narcita, the Spanish screen star, will be seen here in the latter part of Autumn in a new production to be produced by Louis Nalpas, the French director.

R. A. Rowland, president of Metro Film Corp., sails for Europe shortly concerning the presentation of the "Four Horsemen" in England and on the Continent.

Raymond Hatton, Shannon Day and Monti Collins will be seen in the cast of "His Back Against the Wall," which is being directed by Rowland W. Lee, for Goldwyn.

Barbara Castleton is recovering in a New York sanitarium from a recent illness. She will go to the mountains for a rest before beginning work on her next picture.

Walter C. Greene, former vice-president of the Famous Players-Lasky, has been elected president of the newly formed Pyramid Pictures, Inc., with offices at 150 West 34th St.

The California Theatre in San Francisco held over a film for the second week for the first time since it was opened, the picture being "The Great Moment" with Gloria Swanson.

Ernest Lubitsch, director of "Passion," Paul Wagener, producer and star of "Golem," and Pola Negri will appear together in "One Arabian Night" shortly to be seen in New York.

George Arliss will appear in a new picture tentatively titled "Idle Hands," by Earl D. Biggers. Henry Kolker, director of "Disraeli," will start on the new production this week.

Irvin V. Wallat has been engaged to direct the screen version of Gouverneur Morris' story, "Yellow Men and Gold," a story of adventure to recover treasure lost in Pizarro's ships.

Marie Doro returned from London on the *Aquitania* last week. She will not return to motion pictures but will be seen in William Hurlbut's new play, "Lilies of the Field."

Metro has purchased "The Adventure of a Ready Letter," by Blanche Brace, for Gareth Hughes, "Stay Home," by Edgar Franklin,

and "The Right That Failed," by J. P. Marquand.

"Get-Rich Quick Wallingford" will be released in motion picture form shortly. Sam Hardy will be seen in the title role. Norman Kerry as "Blackie Daw," and Doris Kenyon in the leading female role.

Henry Schoch, the retiring manager of the Bijou, a motion-picture theatre at Springfield, Mass., was the recipient of a handsome silver and gold loving cup presented to him by his employees last week.

Warren Baxter will be the leading man for Constance Binney in her next picture, the scenario of which has been written by Percy Heath and Aubrey Stauffer. The name has not been selected as yet.

Marshall Nellan will start production on "Penrod" within the next few days, with Wesley Barry in the title role. The exterior scenes will be taken outside of Los Angeles, which is somewhat like New England.

New productions from the studios of Goldwyn are "Hungry Hearts," from the story by Anzia Yezierska; "What Ho! The Cook," a Chinese Fantasy by Gouverneur Morris; "Yellow Men and Gold," also by Gouverneur Morris.

Corrine Rieley Barker, moving picture leading lady, has returned from England and was signed by Marc Klaw for an important part in his forthcoming production, "We Girls," which was written by Fredrick and Fanny Hatton.

Doris Kenyon, Sam Hardy and Norman Kerry play the leading roles in George M. Cohan's famous stage success. The picture was directed by Frank Borzage, director of *Humoresque*. The picture is scheduled for an early fall release, and is titled "Get-Rich Quick Wallingford."

"Footfalls," the prize-winning story of the O. Henry committee, which was produced for the screen as a special, has been set for release November 13. It will probably have a Broadway run before being sent out over the country. Tyrone Power and Estelle Taylor are the leading players.

Madame Nazimova has arrived in New York from the Pacific Coast.

A reception at which Madame Nazimova will be the guest of honor will take place at the Ritz-Carlton Hotel, on Wednesday evening, in connection with a private showing of the latest Nazimova-Metro production, "Camille."

Some conception of the number of amusement seekers in New York may be gleaned from the fact that on Monday 11,933 persons saw William Fox's "Over the Hill." This record was made possible by the fact that the picture is now being shown at three large playhouses in three widely separated sections of the city.

Mrs. Charlotte Pickford, mother of the famous Mary, arrived in New York Friday afternoon. Doug and Mary went to meet her, and judging from the kiss and greeting, the mother-in-law fable has no place in the life of Mr. Fairbanks. Mrs. Pickford is here for several reasons and will combine business with visits to the shops.

The final work on "Peacock Alley," first of the series of productions in which Mae Murray makes her bow as both star and producer, is being cut and assembled by Robert Z. Leonard. A large and distinguished cast of players support Miss Murray in the picture, which is said to be the most ambitious production she ever appeared in.

Frank E. McNish, who has been on the stage the greater part of 60 years, has been engaged for a part in the screen version of "The Beauty Shop," the musical comedy by Channing Pollock and Rennold Wolf, which Edward Dillon is directing. It will be an all-star production, the cast including Raymond Hitchcock, Billy E. Van, James J. Corbett, Diana Allen, the Fairbanks Twins, Louise Fazenda, Monty Love and Laurence Wheat.

Betty Compton has completed, under the direction of Penrhyn Stanlaus, "The Woman in the Case," Clyde Fitch's greatest play. Miss Compton also will be seen in "The Sacrifice," a new novel published serially in the *Red Book*. Miss Compton also has been selected to play the role of Babbie in Sir James M. Barrie's play, "The Little Minister," in which Maud Adams became the favorite of the American public. Besides all these, Miss Compton will be starred in "The Deluge," the powerful drama recently produced on Broadway by Arthur Hopkins.

BIG FOREIGN FILM BUSINESS

A new record for shipments of film for foreign countries has been established by the foreign department of the Famous Players-Lasky Corporation during the week ending August 27th, when 800,000 feet was shipped during the first three days of the week. Another 200,000 feet was made ready for shipment but was held up until space could be obtained on the proper lines.

E. E. Shauer, manager of the foreign department, declared last week that "the foreign business of the corporation for the first six months of the year shows a considerable increase over the same period last year. Our business in the British Indies, on the Continent, in South Africa, Australia, Japan, South America and other sections of the world will exceed the quota set for the year."

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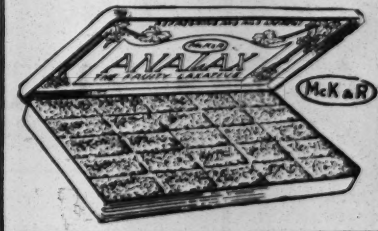
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STRAIGHT MAN
IN BURLESQUE
BUT
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STRAIGHT MAN

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WITH
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OWN SHOW



MATTY WHITE

IN A
SINGING
HUMORESQUE

WITH
JACOBS
AND
JERMON
THIS
SEASON

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TOM
SULLIVAN'S
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ALTHEA BARNES

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CHAS. WALDRON'S
FRANK
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WITH
BARNEY
GERARD'S
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EVELYN PRYCE

WITH
JAZZ BABIES

"GROWN UP BABIES" WITH NEW CAST OPENS STAR, B'KLYN

The "Grown Up Babies" opened the Star in Brooklyn last week. The program stated that A. L. Singer presents it and the show was staged by Bob Nugent, the numbers by Ed Golden and the costumes by Mahieu. The show has an entire new cast, several of the principals even being new to burlesque. The comedy is in the hands of Nugent and Manny Besser. Nugent doing tramp and Besser, Hebrew. Both worked well and managed to keep the audience in a good humor. Nugent has a remarkably strong voice and uses it to a fine advantage, he is also a good comedian. Besser in his Hebrew role, which he portrays in a different manner than most others, held up his end very well.

A new prima donna is Deloris Whitney. A tall, graceful and exceptionally pretty young lady with a real prima donna voice, won her way into the hearts of the audience on her first entrance. She sings her numbers cleverly and was generously applauded. Miss Whitney has a pleasing personality, knows the knack of making up and displayed beautiful gowns.

Eugene Le Blan a real good dancing and singing soubrette bubbling over with "pep" dashed through her numbers with no end of speed. Miss Le Blan, who was with the "Sporting Widows" last season, shines to better advantage in this show in all she does. Not alone do her numbers go over with a snap but she reads her lines and works like a real performer. Her dancing in her specialty about stopped things for awhile.

Princess Livingston, the ingenue, sang her numbers very well and took care of the part assigned to her carefully. She had several parts that required a bit of character work, which she did excellently in fact better than usually done. Miss Livingston looks fine, is a willing worker and injected a few dancing steps while leading her numbers. Her dresses were pretty having a nice selection.

Arthur Stern is the straight man. He is a neat appearing fellow who can wear clothes. He has a good singing voice and knows how to put a number over. He reads his lines well but seems to be holding back at times to give the comedians an opportunity to get laughs.

Bob Willis, the juvenile, who is also new to burlesque, gave a good account of himself. He can sing and puts his numbers over fine. He worked well in a specialty with Besser and took care of what was assigned to him in the show. Willis dresses well and makes a good appearance.

Robert Corbin is doing bits and took care of them all right for so early in the season. Anna Geary and Irene Daly have small parts, doing very nicely.

Besser and Miss Whitney do a comedy talking specialty in one early in the show very well. It's in the rough now but will work out shortly into a dance scene.

Miss Whitney offered a singing specialty of two numbers and rendered them exceptionally well. She sang "Shadow Lane" and "I Wonder." She was presented with several baskets of flowers over the footlights at the end of her act.

Besser and Willis did a good talking act and it went over. Willis sang two songs during the specialty nicely.

Miss Le Blan in a singing and dancing act went very big. She offered a character song first, then making quick change of costume on the stage went into another song. She did some clever dancing, which called for plenty of applause and finished with a corking good Russian dance. It was a good act and they liked it at this house.

The "Grown Up Babies" has good material but it was not set when we caught the show last Thursday night. All the principals worked hard to get the show over. It will no doubt be working all right in a week or so. SID.

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Empire, Albany, Sept. 12-17; Gayety, Boston, 19-24.
Abe Reynolds Revue—Star & Garter, Chicago, Sept. 11-17; Gayety, Detroit, 19-24.
A Whirl of Gayety—Gayety, Kansas City, Sept. 11-17; open 19-24; Gayety, St. Louis, 26-Oct. 1.
Billy Watson Show—Majestic, Jersey City, Sept. 12-17; Perth Amboy, 19; Plainfield, 20; Stamford, Conn., 21; Park, Bridgeport, Conn., 22-24.
Big Jamboree—Gayety, Boston, Sept. 12-17; Grand, Hartford, Conn., 19-24.
Bits of Broadway—Grand, Hartford, Sept. 12-17; Hyperion, New Haven, 19-24.
Bon Ton Girls—Gayety, Rochester, Sept. 12-17; Bastable, Syracuse, 19-21; Colonial, Utica, 22-24.
Big Wonder Show—Columbia, New York, Sept. 12-17; Casigo, Brooklyn, 19-24.
Cuddle Up—Gayety, Pittsburgh, Sept. 12-17; Youngstown, O., 19-21; Akron, 22-24.
Dave Marion Show—Star, Cleveland, Sept. 12-17; Empire, Toledo, 19-24.
Frank Finney Revue—Stamford, Conn., Sept. 14; Park, Bridgeport, 15-17; Empire, Providence, 19-24.
Flashlights of 1922—Casino, Brooklyn, Sept. 12-17; open, 19-24; Palace, Baltimore, 26-Oct. 1.
Follies of the Day—lay off, Sept. 12-17; Palace, Baltimore, 19-24.
Folly Town—Columbia, Chicago, Sept. 11-17; open, 19-24; Gayety, Omaha, 26-Oct. 1.
Greenwich Village Revue—Casino, Philadelphia, Sept. 12-17; Hurlig & Semon's, New York, 19-24.
Garden of Follies—Gayety, Omaha, Sept. 10-16; Gayety, Kansas City, 19-24.
Girls de Looks—open, Sept. 12-17; Gayety, St. Louis, 19-24.
Harvest Time—Empire, Providence, Sept. 12-17; Casino, Boston, 19-24.
Hello 1922—Gayety, Montreal, Sept. 12-17; Gayety, Buffalo, 19-24.
Jingle Jingle—Empire, Brooklyn, Sept. 12-17; Empire, Newark, 19-24.
Jack Singer's Big Show—Gayety, Washington, Sept. 12-17; Gayety, Pittsburgh, 19-24.
Knick Knacks—New Empire, Toledo, Sept. 12-17; Lyric, Dayton, 19-24.
Keep Smiling—Gayety, Toronto, Sept. 12-17; Gayety, Montreal, Can., 19-24.
Lew Kelly Shows—Hurtig & Semon's, New York, Sept. 12-17; Empire, Brooklyn, 19-24.
Mollie Williams Show—Lyric, Dayton, Sept. 12-17; Olympic, Cincinnati, 19-24.
Malds of America—Olympic, Cincinnati, Sept. 12-17; Columbia, Chicago, 19-24.
Odds and Ends—Gayety, St. Louis, Sept. 11-17; Star and Garter, Chicago, 19-24.
Peek-a-Boo—Casino, Boston, Sept. 12-17; Columbia, New York, 19-24.
Rose Sydel's London Belles—Miner's, Bronx, New York, Sept. 12-17; Orpheum, Paterson, 19-24.
Strolling Players—Orpheum, Paterson, Sept. 12-17; Majestic, Jersey City, 19-24.
Step Lively Girls—Hyperion, New Haven, Sept. 12-17; Miner's, Bronx, New York, 19-24.
Sam Howe's New Show—Palace, Baltimore, Sept. 12-17; Gayety, Washington, 19-24.
Sporting Widows—Des Moines, Ia., Sept. 11-13; Gayety, Omaha, Neb., 19-24.
Sugar Plums—Gayety, Buffalo, Sept. 12-17; Gayety, Rochester, 19-24.
Twinkle Toes—Empire, Newark, Sept. 12-17; Casino, Philadelphia, 19-24.
Town Scandals—Gayety, Detroit, Sept. 11-17; Gayety, Toronto, Ont., 19-24.
Tit-for-Tat—Bastable, Syracuse, Sept. 12-14; Colonial, Utica, 15-17; Empire, Albany, 19-24.
World of Follies—open, Sept. 12-17; Star, Cleveland, O., 19-24.

AMERICAN CIRCUIT

All Jazz Revue—Stone, Binghamton, Sept. 12; Elmira, 13-14; Oswego, 15; International, Niagara Falls, 16-17; Academy, Buffalo, 19-24.
Baby Bears—Academy, Buffalo, Sept. 12-17; Avenue, Detroit, 19-24.

Bathing Beauties—Century, Kansas City, Sept. 12-17; open, 19-24; Gayety, Minneapolis, 25-Oct. 1.
Beauty Revue—Allentown, Pa., Sept. 12—Reading, 13-14; Camden, N. J., 15; Grand, Trenton, N. J., 16-17; Olympia, New York, 19-24.
Broadway Scandals—People's, Philadelphia, Sept. 12-17; Port Jervis, 19; Kingston, 20; Gloversville, 21; Schenectady, 22-24.
Chick Chick—Penn Circuit, Sept. 12-17; Gayety, Baltimore, 19-24.
Cabaret Girls—Gayety, Baltimore, Sept. 12-17; Capitol, Washington, 19-24.
Dixon's Big Revue—Cohen's Newburg, Sept. 12-14; Cohen's, Poughkeepsie, 15-17; Plaza, Springfield, Mass., 19-24.
French Follies—Garrick, St. Louis, Sept. 12-17; Century, Kansas City, 19-24.
Follies of New York—Englewood, Chicago, Sept. 11-17; Garrick, St. Louis, 19-24.
Grown-Up Babies—Empire, Hoboken, Sept. 12-17; Cohen's Newburg, 19-21; Cohen's, Poughkeepsie, 22-24.
Girls From Joyland—Van Curler, Schenectady, N. Y., Sept. 15-17; Elmira, 19; Binghamton, 20-21; Oswego, 22; Niagara Falls, 23-24.
Harum Scarum—Academy, Pittsburgh, Sept. 12-17; Penn Circuit, 19-24.
Hurley Burley—Capitol, Washington, Sept. 12-17; People's, Philadelphia, 19-24.
Jazz Babies—Star, Brooklyn, Sept. 12-17; Empire, Hoboken, 19-24.
Lid Lifters—Detroit, Sept. 12-17; Englewood, Chicago, 19-24.
Little Bo Peep—Gayety, Milwaukee, Sept. 12-17; Haymarket, Chicago, 19-24.
Lena Daley and Her Kandy Kids—Gayety, Louisville, Sept. 12-17; Empress, Cincinnati, 19-24.
Mischief Makers—Gayety, Minneapolis, Sept. 12-17; Liberty, St. Paul, 19-24.
Monte Carlo Girls—Liberty, St. Paul, Sept. 12-17; Gayety, Milwaukee, 19-24.
Miss New York, Jr.—Park, Indianapolis, Sept. 12-17; Gayety, Louisville, 19-24.
Parisian Flirts—Plaza, Springfield, Sept. 12-17; Howard, Boston, 19-24.
Passing Review—Howard, Boston, Sept. 12-17; Opera House, Newport, R. I., 19-21; Academy, Fall River, Mass., 15-17; Gayety, Brooklyn, 19-24.
Pace Makers—Opera, Newport, R. I., Sept. 12-14; Academy, Fall River, Mass., 15-17; Gayety, Brooklyn, 19-24.
Pell Mell—Gayety, Brooklyn, Sept. 12-17; Bijou, Philadelphia, 19-24.
Puss-Puss—Empire, Cleveland, Sept. 12-17; Academy, Pittsburgh, 19-24.
Record Breakers—open, Sept. 12-17; Gayety, Minneapolis, 19-24.
Some Show—Philadelphia, Sept. 12-17; Burlington, N. J., 19; Stroudsburg, Pa., 21; Sussex, N. J., 22; Kingston, N. Y., 23-24.
Sweet Sweetie Girls—Empress, Cincinnati, Sept. 12-17; Lyceum, Columbus, 19-24.
Social Follies—Bijou, Philadelphia, Sept. 12-17; Easton, 19; Reading, 20-21; Camden, 22; Trenton, 23-24.
Ting-a-Ling—Lyceum, Columbus, Sept. 12-17; Empire, Cleveland, 19-24.
Whirl of Girls—Olympic, New York, Sept. 12-17; Star, Brooklyn, 19-24.
Whirl of Mirth—Haymarket, Chicago, Sept. 12-17; Park, Indianapolis, 19-24.

SCRANTON OPENS OCT. 3

President Herk of the American Burlesque Circuit announced last Saturday that the attractions of his circuit would open at the Academy, Scranton, on Monday, October 3.

PAINE WITH FINNEY REVUE

Raymond Paine opened this week with "Frank Finney Revue" as straight man. George Kinnear was compelled to close with the show on account of an accident to his foot.

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MAE SMITH

SOUBRETTE

HENRY P. DIXON'S BIG REVIEW

PATTERSON AT THE SHELBURNE

Sam Patterson's Orchestra, late of the Plaza Hotel, followed the musical revue "The Shelburne Girl of 1921" into the Hotel Shelburne as an autumn feature. One of the unique features of the orchestra is the colored drummer, who sings Irish, French, and Italian character songs to an accompaniment of old Southern melodies played on a banjo.

McCLAIN'S ORCHESTRA FOR PHILA.

Charles McClain's Los Angeles Orchestra, which is now appearing at the Moulin Rouge in Atlantic City, where it will close on September 11th, will open for brief engagement shortly after at the Beaux Arts, in Philadelphia, before coming to New York.

STRICKLAND CLOSES

Charles Francis Strickland and his Eight American Harmony Boys closed last Monday their successful engagement at Youngs Miller Dollar Pier, and will open at the Palm Garden, Philadelphia, under a twenty-five week contract, in the near future.

FITZGERALD WITH "BIG SHOW"

James Fitzgerald joined the Billy Watson's "Big Show" as musical director, which opened at the Majestic Theatre, Jersey City, last week. Mr. Fitzgerald was with MacIntyre and Heath in "Hello Alexander," last season.

SPECHT'S ORCHESTRA AT MARTINS

Specht's Society Serenaders opened last week at the Cafe Martin in Atlantic City, following Whiteman's second orchestra into the place. The Serenaders formerly played at the Alamac Latzcellar in Atlantic City.

HICKMAN IN LOS ANGELES

Art Hickman and his orchestra closed their engagement at St. Francis Hotel, San Francisco, and will open this week for a ten week run at the Ambassador Hotel, Los Angeles.

ORCHESTRA NEWS**RAY MILLER TO GIVE PARTY**

Jack Dempsey, Jack Kearns and a party of fifteen will be the guests of Ray Miller and his Black and White Melody Boys at the opening of the Folies Bergere next Thursday night. Miller, who recently closed at the Beaux Arts, Atlantic City, entertained at Dempsey's training camp on several occasions.

RUDY WIEDOEFT RETURNING

Rudy Wiedoeft's Californians are due back in New York this week, having closed their engagement in Los Angeles, Cal. They have arranged to sign up with a recording firm as soon as they arrive in town, and will probably open at a local resort also.

OSCAR PETTERS MARRIED

ATLANTIC CITY, N. J., Sept. 5.—Florence Jackson, of Chicago, and Oscar Petters, director of the Ambassador Harmonists were quietly married in Philadelphia August 29th, and are now on their honeymoon.

GOULD AT YOENG'S

Samuel Gould is leading the orchestra at the new 49th St. and Broadway restaurant. Two organizations are at the place, one which plays in the afternoon and the other in the evening.

STEEL SINGS NEW ONE

Lou Breaux has written a new fox trot ballad, "My Clinging Vine," for John Steel who is singing it in the Ziegfeld Folies. Harms, Inc., are publishing the number.

CARR AT REISENWEBER'S

Jimmy Carr's All Star Orchestra closed at the Hotel Shelburne, Brighton Beach, and opened Monday at Reisenweber's for an indefinite engagement.

WILLOW GROVE PARK CLOSES

PHILADELPHIA, Sept. 12.—Willow Grove Park closed yesterday after a season of seventeen weeks, consisting of the best musical programmes the park has had heretofore. John Phillip Sousa and his orchestra, and a number of vocal and instrumental soloists, rendered the last program of the season yesterday. Among those who also appeared at the park during the season were Victor Herbert and his orchestra, Nahan Franko, Patrick Conway and Waskell Leps, each with their own aggregation of musicians.

ELKINS AT KNICKERBOCKER

Eddie Elkins and his orchestra will close next week at the Pavilion Royal, and will begin an engagement Sept. 25 at the new Knickerbocker Grill, in the old Knickerbocker Hotel Building. The grill will be under the management of Joe Pani, owner of Castle by the Sea and the Woodmanston Inn.

ALAMO BAND TO MAKE RECORDS

Jimmy Durante's Alamo Jazz Band have signed a contract with the Olympic Phonograph Company to make records for that firm. Doc Berenson, saxophone player, will be featured. Mr. Durante has several songs to his credit which are being published by the Triangle Music Company.

DOWNNEY IS H. O. H. LEADER

Arthur Downey, pianist, who was abroad with one of the entertainment units during the war, is now leader of the orchestra at the Harlem Opera House.

RAMS AT THE CROTONA

William Rams, cornetist, formerly with the Police Reserve Aviation Band, is playing in the orchestra at Fox's Crotona theatre.

MOORE TO OPEN CLUB

CHICAGO, Ill., Sept. 12.—Lowell Moore, brother of Menlo Moore, is planning to open a theatrical club, having under consideration one of the most desirable locations in the loop. Moore plans to conduct the club along cabaret lines with admission by card only. His plans call for an extensive vaudeville program, containing at least one standard headliner and costing \$3,000 a week.

BACK AT REISENWEBER'S

The Original Dixieland Jazz Band, which was seen at the Folies Bergere last season, and which is now playing at the Fay La Marne in Atlantic City, have been engaged to appear at Reisenweber's for the Winter season. The band originally appeared at Reisenweber's before they went to Europe, which was four years ago.

MILLER PLACES SONGS

Ray Miller and his Black and White Melody Boys, who were last seen in New York in Ed. Wynn's Carnival and now playing at Beaux Arts, Atlantic City, will open at the Folies Bergere on Sept. 15. Mr. Miller, in addition to being a clever musician, is a successful composer, and has written several new tunes which will be published by Jack Mills, Inc.

JOCKERS AT PELHAM HEATH

Al Jockers and family returned to the city after a six weeks vacation at White Lake, N. Y. Mr. Jockers will resume the leadership of his orchestra playing at the Pelham Heath Inn, relieving "Taps" Tuby, who directed the orchestra in his absence, and made a reputation for himself.

SHILDKRET MAKING RECORDS

Jack Shildkret's Little Club Orchestra have signed a one year contract with the Emerson Phonograph Company to make records for that firm. Their first releases will be "Stolen Kisses," and "Cherry Blossoms."

THE RUSSIAN ARTS & CRAFTS STUDIOS

extend their well wishes to the profession for the season of 1921-1922, thanking them for the patronage which made possible the organization of the following personnel in furnishing the producers and artists with a complete and combined service in designing and executing

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Some of Our Noted Accomplishments for the Past Season:

CHICAGO OPERA CO.
F. ZIEGFELD'S "SALLY"
WINTER GARDEN
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RIVOLI & RIALTO THEATRES
ALEXIS RULOFF

RUSSIAN ARTS & CRAFTS STUDIOS
47 WEST 49TH STREET, NEW YORK Tel. Circle 2486

VAUDEVILLE BILLS

(Continued from page 21)

BINGHAMTON

(First Half)—Three Dixie Boys—R. & N. Shannon—Sherlock Sisters & Clinton—Elaine Beasley—Quinn & Caverly—Lord & Fuller—Four Readings. (Second Half)—Ed & Miriam—Jerome & Albright—Frances Bell Boys—Black & O'Donnell—Edward Esmold Co.—Mabel Burke—Ecko & Kyo.

CHESTER

(First Half)—Harry Goulson—W. & M. Rogers—Mignon & Kokin—Marie Gasper—Lea Ross Co. (Second Half)—Lorimer & Hudson—Big Three—Valentine Vox—Princeton & Watson—Levy & Girls.

CLARKSBURG

(First Half)—Martin & More—Howard & Ross—Jennings & Mazier—Elene Kroner Co. (Second Half)—Flanagan & Stapleton—Angel & Fuller—Toto.

CANTON

Beeman & Grace—Leo Haley—Neale & A'Brien—Hazel Crosby—Barrett & Cuneen—The Herberts.

ELMIRA

(First Half)—Ed & Mikiam—Francis Bell & Boys—Black & O'Donnell—Morton Jewell Co. (Second Half)—R. & N. Shannon—Elaine Beasley—Quinn & Caverly—Sherlock Sisters & Clinton.

EASTON

(First Half)—Novelty Clintons—Hart, Wagner & Ellis—Lovenberg Sisters—Primrose Trio—Breen Family. (Second Half)—Seymour's Happy Family—Ben Smith—Columbia & Victor—Hampton & Blake—Seven Honey Boys.

GLOVERSVILLE

(Last Half)—The Faynes—Three Dixie Boys—Dance Originalities—Cronin & Hart.

GREENSBURG

(First Half)—Patty Reat Bros.—Sidney Taylor Co.—Volunteers—Hanaka Trio. (Second Half)—Martin & Moore—Howard & Ross—Jennings & Mazier—Stanley & Wilson Sisters.

HALIFAX

(First Half)—Margaret Taylor—Ziska—Basley & Porter—Marie & Marlene—Porter & Hartwell. (Second Half)—B. & L. Walton—Frank Markley—Gallati Kokin—Coffman & Carroll—Mavi & Bart.

HAZELTON

(First Half)—Victoria Goodwin—J. & G. Gilfoyle—Fraser & Bune—B. & J. Grey. (Second Half)—Kishi—Flelding & Boomer—Pinto & Boyle—Zaza & Adele.

HARRISBURG

(First Half)—Gibson & Price—Chas. Tobin—L. & J. Archer—Hamilton & Barnes—Dave Harri & Band. (Second Half)—G. & A. Keeley—Lea—Kern & Kerp—Bobby Ferns Co.—Roger Grey Co.—Elsie & Paulson.

HOLYOKE

(First Half)—Hunniford—Carlton & Tate—Flirtation—Webb & Hall. (Second Half)—Welsh M. & Montrose—Sandifer & Benson—Rubeville—Jean Southern.

JAMESTOWN

(First Half)—Jean & Elsie—Ted & F. Burns—Chas. Lloyd Co. (Second Half)—Leon & Temple—Chas. Carson—Thunder & Lightning. (Second Half)—Johnstown-Pittsburgh—Daton & Craig—Wm. Morrow Co.—Harry Price—Jim & B. Page—Gene Metcalfe Co.

LEWISTON

(First Half)—Elliott & West—Shapiro & Jordon—Reed & Tucker—Ladora & Beckman. (Second Half)—Eileen Sheridan—West & Van Sclen—Perrin & Olive—Mason & Gwynne—Monarch Comedy Four.

LYNN

(First Half)—Weber & Ridner—John McGowan—Kluting's Animals. (Second Half)—Three Haley Sisters—Kenney & Hollis—John S. Blundy Sisters.

LANCASTER

(First Half)—Kafka & Stanley—Miller & Young—Johnson & Hardy—Look. (Second Half)—Carpos Bros.—Al & N. Dumont—Jones & Cavanaugh—Little Jim.

LAWRENCE

(First Half)—Alva Lloyd—Lowe, Feeley & Stella—Robt. Reilly Co.—Mason & Gwynne—The Aeroplane Girls. (Second Half)—Chong & Moey—Williams & Taylor—Thos. J. Jackson—Anthony & Arnold.

MANCHESTER

(First Half)—Dancing McDonalds—Thos. J. Jackson—Anthony & Arnold. (Second Half)—Aeroplane Girls—Jack McAniff—Robert Reilly—Lowe, Feeley & Stella—Kluting's Animals.

MORRISTOWN

(First Half)—Hayataka Bros.—Holmes & Holister—Hark & Breen—Big City Four. (Second Half)—Peole & Corving—Sam Mann Co.—Creedon & Davis—Monroe & Grant.

MIDDLETOWN

Lizette & Rooney—Hunniford—Amanda & Bilibert.

NEWPORT

(First Half)—Jack McAniff—Kenney & Hollis—Chong & Moey. (Second Half)—Harry Hayden Co.—Grant Gardner—Tebow's Cats.

NEW LONDON

(First Half)—Kennedy & Kramer—Frances De Mar—Ford & Goodrich—Jean Southern. (Second Half)—Alman Nelson—Lillian & A. Roth—Frances & DeMar—Hill & Ackerman.

NEW BRITAIN

(First Half)—Hill & Ackerman—Frances Delmar—Amanda Gilbert—Lillian & Anna Roth. (Second Half)—Kennedy & Kramer—John P. Rogers—Story & Clark—A. Neilson Co.

OLEAN

(First Half)—Leon & Temple—Chas. Carson—Thunder & Lightning. (Second Half)—Jean & Elsie—Ted & F. Burns—Chas. Lloyd Co.

OSSINGING

France & Love—Reilly & Whellan—Green & Robinson—Sully & Kennedy—Grip Sisters. Grand Opera House—Jug McBannans—Hibbitt & Male.

PATERSON

(First Half)—Chas. Keating—Basil Lynn Co.—Ned Norworth—Toy Ling Foo—Fiddler & Peiry—Norok Sisters. (Second Half)—Ryan Ritchfield—Laddie Lamont—Conlin & Wood.

PAWTUCKET

(First Half)—Eddie Carr Co.—Althea Lucas—Lydell & Gibson—John P. Rogers—Josephine Harritt. (Second Half)—Leonard & Whitney—Lydell & Gibson—Ed Hill.

PITTSBURGH-JOHNSTOWN

Frosini—Green & Lafell—E. E. Hawley—Bell & Eva—Eary & Eary.

PHILADELPHIA

Girard (First Half)—Carpos Bros.—McDevitt, Kelly & Quinn—Lew Hawkins—Little Jim—Kafka & Stanley. (Second Half)—Pardo & Archer—Charles & Keating—Johnson & Hardy—Harry Goulson Co.

Wm. Penn (First Half)—Lorimar & Hudson—Big Three—Valentine Vox—Princeton & Watson—Levy & Girls. (Second Half)—Ricardo & Ashford—Will & M. Rogers—Marie Gasper—Frank Dobson Co.

PITTSBURGH

Chic Overfield—Gardner & Aubrey—Rotina & Barrettil—Smith & Bagler—Cy & Cy—Bell & Baldwin—Paul Earle—Montrose & Nelson.

PASSAIC

(First Half)—Chadwick & Taylor—Pardo & Archer—Perl & Corvins—Creedon & Davis—Monroe & Grant. (Second Half)—Xylo Trio—Miller & Rose—Mack & Lane—John McGowan—Ramsdell & Deyo.

PITTSFIELD

(First Half)—Jason & Harrigan—Sandifer & Benso—Gildea & Jafula—Eva Fay. (Second Half)—Ford & Goodrich—Webb & Hall—Eva Fay.

QUEBEC

Carney & Rose—Saranoff & Sonia—Levan & Miller—Melroy Sisters.

READING

(First Half)—Donald Sisters—Babcock & Dolly—Will Stanton Co.—Ed. Morton—Creole Cocktail. (Second Half)—Clown Seal—Margaret Padula—A Dress Rehearsal—King & Irwin—Amaranth Sisters.

ST. JOHN

(First Half)—Bert & L. Walton—Frank Markley—Coffman & Carroll. (Second Half)—Russell & Hayes—Gertrude Morgan—Ward Bros.—Gypsy Songsters.

SHENANDOAH

(First Half)—Kishi—Flelding & Boomer—Pinto & Boyle—Zaza & Adele. (Second Half)—Victoria Goodivoy—J. & G. Gilfoyle—Fraser & Bune—Bud & J. Grey.

SYRACUSE

(First Half)—Ed. Hill—Jerome & Aubrey—J. C. Lewis Co.—Harry Joulson—20th Century Revue. (Second Half)—Folletttes—Carleton & Tate—20th Century Revue.

SO. NORWALK, L. H.

Herbert & Dare—Moore & Fields—Faden Trio—Jack Marley—Rube Band (Brownlees).

STUEBENVILLE

(First Half)—Stanley & Wilson Sisters—Caroline—Bernard & Starr—Sigler Bros. (Second Half)—Petty Bat & Bro.—Walters & Cliff Sisters—B. & J. Brighton—Bellis Duo.

TORONTO

Fred Lindsay Co.—Jerome & France—Wilson & Wilson—Alice de Garmo.

UTICA

(First Half)—The Faynes—Cronin & Hart—Harry Hayden Co.—El Cleve—In Argentina. (Second Half)—Boyle & Bennett—Flirtation—D. D. H.—Four Readings.

WOONSOCKET

(First Half)—Edward Boyle—Althea Lucas—Lydell & Gibson. (Second Half)—Eddie Cart—Josephine Harritt—Lexy & O'Connor.

WHEELING

(First Half)—Flanagan & Stapleton—Walters & Cliff Sisters—Toto—B. & J. Creighton—Bellis Duo. (Second Half)—Sigler Bros.—Bernard & Stark—Caroline—Volunteers—Elene Kroner Co.

YORK

(First Half)—Clown Seal—Margaret Padula—A Dress Rehearsal—King & Irwin—Amaranth Sisters. (Second Half)—Donald Sisters—Babcock & Dolly—Will Stanton Co.—Ed. Morton—Creole Cocktail.

POLI'S CIRCUIT

BRIDGEPORT

Poli's (First Half)—Percival Girls—F. & M. Dale—Marriage Vs. Div.—Keath & Sperling—Evelyn Phillips Co. (Second Half)—Tuck & Claire—Mason & Cole—Biglow & Clinton—Dave Schooler Co.

Plaza—O'Donnell Co.—Mason & Dixon—Marion & Verga—Lewis & Hart.

HARTFORD

Capitol (First Half)—Arford Ceditice—Marcelle Fallet—Mason & Cole Co.—Masin & Frabito—Fender Troupe. (Second Half)—Combe & White—Dolly Dumplin—Cartmell & Harris—Tom Smith & Co.—Cave Man Love.

Palace (First Half)—Lynch & Zeller—Grace Leonard Co.—Murray Kissen Co.—Warren & O'Brien—Royal Sextette. (Second Half)—Lynch & Zeller—Percival Girls—Loney Haskell—Marriage Vs. Div.—Pietro—Arthur Miller.

NEW HAVEN

Bijou (First Half)—Dell & Glas—Gertr De-Milt—Siglow & Clinton—Miller & Girls. (Second Half)—O'Donnell Co.—Mason & Dixon—Anderson & Burt—M. Romaine Co.—Lewis Birt Co.

Palace (First Half)—Story & Clark—Leightner & Alex—Tom. Smith Co.—Gene & White. (Second Half)—Melmont Duo—F. & M. Dale—Evelyn Phillips Co.—Marino & Verga—Billie Shaw Revue.

SCRANTON

Poli's (First Half)—Sheldon & Sheldon—Rene & Florence—Brazil & Allen—Bryant & Stewart—Rosamond Johnson. (Second Half)—Yamaoto—Plaza Trio—Carson & Kane—Cocktail Revue.

SPRINGFIELD

Palace (First Half)—Cuba Crutchfield—Doyle & Hamilton—Ming Fee Four—Billie Shaw Revue. (Second Half)—Lawton—Hazel Mann—Walter Fighter Co.—Basil & Frabito—Money Is Money.

WORCESTER

Poli's (First Half)—Dave Johnson—Hazel Mann—Anderson & Burt—Pietro—Money Is Money. (Second Half)—Cuba Crutchfield—Marcell Fallet—Silver Duval Co.—Ming Fee Four—Leightner & Alex.

Plaza (First Half)—Lawton—Dave Ferguson Co.—Rubeville—Loney Haskell—Melnotte Duo. (Second Half)—Dell & Glas—Stevens & King—Murray Kissen Co.—Tommy Lyman Co.—Reford Oddity.

WILKES BARRE

Poli's (First Half)—Yamaoto—Plaza Trio—Carson & Kane—Cocktail Revue. (Second Half)—Sheldon & Sheldon—Rene & Florence—Brazil & Allen—Bryant & Stewart—Rosamond Johnson Co.

WATERBURY

Poli's (First Half)—O'Connor & McCormick—Tuck & Claire—Walter Fisher Co.—Dolly Dumplin—Cave Man Love. (Second Half)—Dave Johnson—Grace Leonard Co.—Doyle & Hamilton—Heath & Sperling—Royal Sextette.

W. V. M. A.

CHICAGO, ILL.

Kedzie Theatre (First Half)—Ray Fox—Helene Colline & Co.—Billy Lightle Revue—Melville Rule—Rio & Helmar—Sl Jenks. (Last Half)—Johnson & Parsons—Marlett's Manikins—Chas. Seaman—Marlam's Dogs.

American (First Half)—Hnas Four—Ed. Hume & Co.—Kramer & Boyle—Marlam's Dogs. (Second Half)—Dancing Humphreys—Hill & Crest—Henry Catalano & Co.—Harry Van Fossen & Co.—Yip Yip Yaphankers.

Lincoln (First Half)—Helen Staples—The Minstrel Revue—McGrath & Deeds—"Fascination"—(Continued on page 34)

Attractions at City Theatres

LYCEUM

W. 45th St. Evs. at 8.15
8 Weeks Only.
Mats. Thurs. & Sat., 2.15.

"The best play in town."—Times.
DAVID BELASCO Presents
Frances Starr in "The Easiest Way"

B. F. Keith's Broadway and 47th St.
PALACE Mat. Daily at 2 P. M.
25, 30 and 75c. Every
night, 25, 30, 75, \$1, \$1.50.
DAPHNE POLLARD, Ford Sisters, Val. &
Ernie Stanton, Huston Ray, Wm. & Joe Mandel,
Chas. Withers, others; Frederick Burton
as ABRAHAM LINCOLN.

COHAN Theatre, B'way and 43d St.
Evs. 8.15; Mats. Wed. & Sat.

BARNEY BERNARD

in Aaron Hoffman's New Comedy
"TWO BLOCKS AWAY"

REPUBLIC 42nd St., W. of B'way.
Eves., 8.45. Mats. Wed. & Sat., 2.45.
A. H. WOODS Presents

GETTING GERTIE'S GARTER

Hazel Dawn—Walter Jones—
Dorothy Mackaye and Adele Rolland.

ELTINGE THEATRE Mats. Wed. & Sat.
West 42nd Street.
A. H. WOODS Presents

HELEN MACKELLAR In

"BACK PAY"

A new Play by FANNIE HURST.

"GET TOGETHER"
AT THE HIPPODROME
Best Seats Mats. \$1.00
Seats Evs., exc. Sat., \$1.50

OLYMPIC 14th Street,
Near 3d Ave.

A WHIRL OF GIRLS

Next Week—A BEAUTY REVUE

BROOKLYN THEATRES

Gayety Theatre Throop Ave.
& Broadway

PELL MELL

Next Week—PACEMAKERS

Empire Theatre
Ralph Avenue and Broadway

JINGLE JINGLE

Next Week—LEW KELLY SHOW

STAR Jay nr. Fulton St. Mat.
Daily, Tel. Triangle 4297.

JAZZ BABIES

Next Week—A WHIRL OF GIRLS

Casino Theatre

Flashlights of 1922

Next Week—BIG WONDER SHOW

DAN CREEDON & DAVIS VIOLA

IN "YOU MAKE ME MAD"

B. F. KEITH VAUDEVILLE

DIR.—H. BART McHUGH

JAS. AND ETTA MITCHELL

BOOKED SOLID—KEITH TIME

Direction—JACK HENRY

ARBUCKLE LODGED IN JAIL

SAN FRANCISCO, Sept. 12.—Lodged in a steel-barred cell, Roscoe Arbuckle, famous all over the world as "Fatty," paces up and down alongside his narrow cot awaiting the probable indictment on the charge of murdering Virginia Rappe, beautiful actress, by the Grand Jury which is in session tonight, Monday.

Miss Rappe, well known in New York, Paris and California for her vivacious beauty, died in a San Francisco Hospital last week after being found unconscious in Arbuckle's bedroom at the St. Francis Hotel. She, in company with a group of other film folk, had been Arbuckle's guest at a riotous party.

The case has excited widespread interest all over the country. There is hardly a person in the United States who does not know of "Fatty" Arbuckle. Anxiously awaited, the reports of the physicians who performed an autopsy on the body of the dead actress were made public today. The results of the autopsy may do much to aid Arbuckle in his fight to clear himself of the dishonor his conviction would bring.

An exceedingly important statement has been made by Dr. M. E. Rumwell, one of the physicians who performed the autopsy, who declares that he treated Miss Rappe for peritonitis for several days at the St. Francis Hotel before she died. Peritonitis is a serious form of abdominal inflammation.

Dr. Rumwell said: "I treated Miss Rappe for two or three days at the St. Francis Hotel. In the beginning I believed that she was merely suffering from alcoholism. Later symptoms of peritonitis set in. When she became worse I called in Dr. Rixford and Dr. W. P. Read. They advised against an operation. Death was due to rupture of the bladder. There was a large bruise, I think on the left arm. I cannot say what caused the rupture."

Another of the autopsy surgeons, Dr. William Ophuls, declared that in his estimation Miss Rappe's death was from natural causes entirely. He said she died from a rupture due to natural causes, no marks of violence being noticeable on her body.

"The post mortem examination showed a ruptured bladder," said Dr. Ophuls, "the rupture being due to natural causes. There were no marks of violence on the body. There were absolutely no evidences of a criminal assault, no signs that the girl had been attacked in any way."

This official opinion, which will carry great weight at the trial are entirely at variance with the sworn affidavits of several of the persons who were guests at Arbuckle's party. These affidavits are in the hands of the police.

Two women said to have been in the party part of the time are being sought by the police. Others at the party, according to the police, were: Ira G. Fortlouis, New York, a salesman; Alice Blake, a San Francisco cafe singer; Mrs. B. M. Delmonte of Los Angeles, a friend of Miss Rappe; Lowell Sherman of Los Angeles, a moving picture actor; Fred Fishbeck of Los Angeles, a moving picture director; Al Semnacher, manager of Miss Rappe, and

Miss Zey Pyvron, a San Francisco show girl.

Miss Pyvron and Mrs. Delmonte are said by the police to have sworn that after several drinks had been taken by each of the guests Arbuckle, who was dressed in a lavender dressing gown, and Miss Rappe left the living room of his suite and went into his bedroom, locking the door behind them.

Soon they heard frightful moans and screams from the bedroom and they rushed to the door and hammered on it, calling to them to open it. Arbuckle came out, they said, and they went in and saw Miss Rappe on the bed, her body contorted from pain. She was almost entirely nude, and her clothing was lying around the room torn to shreds.

"I am dying! I am dying!" the witnesses swear Miss Rappe cried. While one of them gave her a cold bath, thinking that she was suffering from the effects of the assorted alcoholic drinks she had partaken of, another telephoned for a physician.

Arbuckle has repeatedly refused to answer any questions or make any statement about the affair or his connection with it, although it is plainly evident that he is anxious to state his side of the story. His silence is attributable to the advice of his attorney, Frank Dominguez, famous in California as a criminal lawyer.

Influenced by the affidavits made by the two women witnesses public sentiment in California seems to be unfavorable to Arbuckle, two pictures in which he is starred having even been withdrawn from San Francisco theatres on Saturday.

The Arbuckle case is the most recent episode in the series of tragedies and scandals of the movie people.

A year ago Olive Thomas, famous young American film beauty, died in Paris from the effects of an overdose of bichloride of mercury after returning from an all night party in the Montmartre section.

A recent scandal which stirred up much interest was the infamous midnight party given in honor of Arbuckle by a number of wealthy moving picture men at Mishawum Manor, a small roadhouse near Woburn, Mass. Arbuckle was not at the party, however, having been suddenly taken ill at his hotel in Boston.

It was later brought out that Adolph Zukor and Jesse Lasky, heads of the Famous Players-Lasky Corporation, had paid, with several other men present at the party, nearly \$100,000 to hush it up.

Another tragedy of the pictures was that of the young scenario writer, Miss Zelda Crosby, who recently died from the effects of self-administered poison, heart-broken over a disastrous love affair.

"MON HOMME" IS BIG SELLER

"Mon Homme," the French song success in the Ziegfeld "Follies," is fast taking a prominent place in the Leo Feist catalogue. Fannie Brice, who sings the number in the production, has done much to make it popular along Broadway.

FOX FILMS ON BATTLESHIPS

Lieutenant-Commander Wells Hawks, U. S. N., a well-known former New York newspaper man and publicity writer, sends an interesting letter to Fox Film Corporation describing the popularity of motion pictures aboard Uncle Sam's ships. The letter follows:

"These days, when one of Uncle Sam's big men-of-war comes to anchor the sailors do not just lie about the decks and suffer lonesomeness and wonder what to do for recreation. Now the Navy's own motion picture exchange keeps all the ships plentifully supplied with current films, and the nightly movies are the big events of the day. Two projecting machines are carried on every large ship, and after the evening chorus and band concert the screen goes up on the quarter deck.

"The Atlantic Fleet, commanded by Vice-Admiral Hillary P. Jones, is now at sea engaging in gunnery exercises. Fox Films have been a popular feature during this rendezvous of the big ships. After the first day's shooting, when the decks of the flagship Pennsylvania were crowded with visiting officers and Congressmen from Washington, a special showing was made of a complete film of the Fox News pictures taken on the cruise of the fleet south last Winter, through the Canal and to its joint maneuvers with the ships on the Pacific. The film gave a complete panoramic history of the cruise and was cheered to the echo. The photography was by Al Brick, of the Fox News staff, who accompanied the ships on the voyage.

"The next popular feature was the Fox special comedy feature, 'Skirts,' which opened its fleet season on the Pennsylvania, where it went over with a bang to seventy-five officers and 1,400 crew. It is now making the circuit of all the ships at Lynnhaven anchorage, just inside the Capes."

FILM MAN GETS DEATH THREAT

BERLIN, Sept. 12.—An appeal for protection was made to the American Ambassador Dresel, by Carl Laemmle, president of the Universal Film Service, Saturday. Nationalistic German film journals, and periodicals, have been waging an intense campaign against Laemmle, claiming that he launched "lying, slanderous, anti-German propaganda films" in the United States. While visiting his former home in Wuerthenberg, Laemmle received letters threatening him with death.

HOLD BENEFIT FOR CHORUS GIRLS

A Charity Fete and Stageland Frolic was held at Delmonico's last week, for the purpose of aiding needy chorus girls. Among those who entertained were Doraldina, members of the Zeigfeld "Follies" cast, George White's "Scandals," "Tangerine," and the "Greenwich Village Follies."

Hostesses for the evening were Perle Germone, Jessie Reed, Ona Hamilton, and Billie Weston.

A considerable sum was realized.

ROGERS FILES FILM BRIEF

The motion picture industry's effort to obtain relief from three excise taxes which were imposed as war time emergency revenue measures, centered last week in Washington, where William A. Brady, president of the National Association of the Motion Picture Industry, and Saul E. Rogers, chairman of the association's taxation committee personally conferred with members of the Senate Finance Committee, and urged that two of the taxes be repealed and the third reduced fifty per cent.

In a brief filed by Chairman Rogers with the Senate Finance Committee members, he characterizes the motion picture as the poor man's necessity, not a luxury, and states that the present depression in the industry cannot be relieved until the burdensome taxes are removed. He states also that the public, as well as the industry itself, is hard hit by the excessive taxation on motion picture entertainment, with the result that attendance at theatres has been severely curtailed, but that exhibitors, because of high operating costs, cannot reduce admission prices until relieved of the present excise taxes.

Several conferences have been held by Mr. Brady and Mr. Rogers with the Senators who are now considering a revision of the Revenue Bill. The representatives of the picture industry have been cordially received, and it was at the request of several members of the Senate Finance Committee that Mr. Brady and Mr. Rogers returned to Washington last week for the purpose of submitting additional information and data bearing upon the taxation matter.

CARUSO RECORD SALES INCREASE

With the recent death of Caruso, the world's greatest tenor, sales of his records have everywhere greatly increased, and it is conjectured his voice is being appreciated by more people today than at any time during his life.

Caruso first began to sing for records in 1903 and had a contract with one company extending to 1934. His last record to be produced, "T'm Arricordo e Napule," (a song of Naples), appeared only a few days before his death. There are a few records which have not yet been released. It seems most fitting that the last record we have of the great singer is of his beloved Naples, his native city.

The majority of Caruso's records are in his native tongue or in French, and there are a few in English and Spanish. His voice is recorded in about 200 different records, which include solos, duets, trios and quartets. Over 100 of these, however, record Caruso's voice alone.

CENTRAL MUSIC HALL DARK

CHICAGO, Ill., Sept. 12.—The Central Music Hall remains dark this week, due to the closing of "Three Live Ghosts" there Sunday night. The only other change on the local rialto was the conclusion of the engagement of Leo Carrillo in "The Love Chef," and the opening at the Playhouse of "Emperor Jones."

TWO NEW WITMARK WORLD BEATERS

JABBERWOCKY

THE FOX TROT ECCENTRIC
BY KENDIS AND BROCKMAN
WRITERS OF
"I'M FOREVER"
BROWN, RUBIN, GOLDEN, JAY
AND BROWN,
EAST WOOD
AND WESLEY




M. WITMARK

FANCIES

THE FOX TROT BEAUTIFUL

LYRIC BY FLETA JAN BROWN
MUSIC BY HERBERT SPENCER
WRITERS OF "UNDERNEATH THE STARS" etc



M. WITMARK & SONS - NEW YORK

EUGENE LE BLANC SWITCHED

Eugene LeBlanc soubrette of the "Grown Up Babies" which opened at the Star in Brooklyn this week was with Jacobs and Jermons' "Sporting Widows" last season. She was to go with the same show this season but was switched during the summer on account of the firm not being able to locate her. She was at her home in New England at the time. Miss LeBlanc is under a three year contract with the firm.

ARONSON IN PITTSBURGH

Polly Aronson closed as property man of Sim Williams' "Mutt and Jeff" show in Bridgeport last week and left for Pittsburgh to take the position as property man at the Sam Shubert Theatre there. This house was formerly the Victoria.

JOE GAMBINA ILL

Joe Gambina, musical director last season with Arthur Pearsons' "Step Lively Girls" was successfully operated on for appendicitis last week at the Misericordia Hospital, in New York.

JOIN "KEEP SMILING"

James E. Cooper's office sent the Tremont Four on to Detroit to join "Keep Smiling," Monday. This act will replace the quartette with the show, next week in Toronto.

DALY IN NEW YORK

Dollar Sign Daly, last season agent of the "Golden Crooks," is spending a few days in New York. He has been in the sign painting business in Reading.

JOE WEBER RETURNS

Joe Weber returned to his office in the Columbia Theatre Building, Monday, after spending seven weeks in the upper part of New York State.

HILLS AND WILD IN VAUDE

Harry Hills and Billy Wild will open their vaudeville season at Proctor's 125th street on Sept. 26.

PRESENT FOR DOLORES WHITNEY

Delores Whitney, prima donna of the "Grown-Up Babies," playing the Star, Brooklyn, this week, was presented with a handsome basket of flowers on Monday night by Mr. and Mrs. Frankie Dondero, who were members of a theatre party given that evening to Miss Whitney.

"NIFTY TRIO" IN VAUDEVILLE

Des Moines, Ia., Sept. 1.—"The Nifty Trio," Earl Sheahan, Bertha Startzman and Carl De Lorto are playing the Majestic here the last half of this week. After playing the junior Orpheum time they are signed to play the W. V. M. A. time.

BOOKED FOR THE GAYETY

Lou Redelsheimer booked the following for the Gayety, Philadelphia, to appear this week, Micky McCabe, Sid Rogers, Al Marks, Bessie Rosa, Emily Clark and Violet Buckley. This cast will appear at the Folly, Baltimore, next week.

NELLIE NICE SIGNS

WASHINGTON, D. C., Sept. 12.—Nellie Nice will open with Joe Wilton's "Hurly Burly" in Philadelphia next week, replacing Helen Gould.

FOREMAN AT WINTER GARDEN

Louie Foreman opened at the National Winter Garden with a new orchestra on Monday, replacing Louie Weissman and his orchestra.

THIRD SEASON FOR GROH

Ted Groh has joined Tom Sullivan's "Monte Carlo Girls" as musical director. This is his third season with this show.

PAINE WITH FINNEY REVUE

Ike Weber booked Raymond Paine with the Frank Finney Revue. He will open this week.

HOWARD REHEARSING

Harry Howard is rehearsing with "Not To-night, Josephine," which will open shortly.

"LILIOM" IN YIDDISH

The new season of the Max R. Wilner Company opened with a Yiddish version of Franz Molnar's "Liliom," adapted for the Yiddish stage by Ossip Dymow, the clever writer who has a good many original plays to his credit and is by no means a stranger to the patrons of this house. It is, of course, unnecessary to say anything about the quality of the play itself, the same being known from its presentation on the English speaking stage; suffice it to say that the adaptation is a very clever one, bringing out all the good points of the original, and at the same time making it dear to the heart of the Jewish theatre-goer.

The stage settings by Willy Pogany are wonderful, and especially the one of the fourth act—the railroad—are very realistic. The stage management of Mr. Dymow was very good, except for the fact that the intermissions were somewhat lengthy, a fact which may, however, be attributed to the fact that the audience could not be made to behave at first.

In the part of Liliom, a guest from the other side, Mr. Martin Ratkay, imported especially from Hungary, was seen whose portrayal of the young hot blooded and quick tempered breaker of hearts was wonderful. He was ably assisted by Frances Adler, a true scion of, and credit to, the well known Adler family of Jewish actors who lived up to the tradition of her name. Lucy German in the part of Mary did well, and Rebecca Weintraub in the portrayal of Mme. Muskat showed skill and courage in her make-up. Mr. Portnoy as Hugo was splendid, and especially the scene in the photographer's studio between him and Miss German brought forth roars of laughter. The rest of the cast in their small parts did good work, and the production promises well to become as much of a success in its present quarters as its English brother on Broadway.

LA TOUR SHOW CLOSES

LONG BRANCH, N. J., Sept. 10.—The George LaTour Show closed at this place to-night.

NEW ACT**ERFORD'S ODDITIES**

Theatre—Palace.
Style—Gymnastic.
Time—Seven minutes.
Setting—Special in "Three."

In Erford's Oddities there appeared to be three girls although through the dim lighting affected throughout the act, it was impossible for the reviewer to be exactly certain of the sex of all three.

At the outset some Egyptian dance steps and angle poses were done by two of the girls, the third lying on a sofa. The costumes were very effective.

Followed, the lowering of a special apparatus of octagonal shape in the center of which there was a seat over a set of pedals, and at either end of which there were hanging horizontal ladders which revolved when the pedals were pressed into service, and rotated through actuation by the participants during the perch and ladder feats presented.

For a finish extra pieces were hung on the ends to which the girls affixed themselves and while revolving at a rapid pace around the center girl, played musical bells four of which were affixed to their feet and four held in their hands, the melody employed being "She Had Rings on Her Fingers and Bells on Her Toes."

The act is a good flashy novelty opening, evidently of foreign extraction and was a decided hit when reviewed.

The girls took their bows at the finish without "lights up"—perhaps this is one of their "Oddities." H. W. M.

OBJECTS TO CRITICISM

Al Carp, who plays the violin in vaudeville and now on the Loew time, objected to a criticism of his act printed in a recent issue of the CLIPPER. Carp alleges that as a result of the criticism he suffered great pain and mental anguish and was injured in his profession to his damage of \$50,000, for which he filed suit.

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 Empress Theatre (First Half)—Allen & Vail—Mary Homer—Hedley Trio. (Second Half)—John & Ella Burke—Helene Coline & Co.—Williams & Howard.

ALTON, ILL.
 Hippodrome Theatre (First Half)—Kinehart & Saff—Norris' Springtime Follies. (Second Half)—Zelaya.

BLOOMINGTON
 Majestic (First Half)—Flanders & Butler—E. J. Moore—Cotton Pickers.

CENTRALIA, ILL.
 Grand Theatre (First Half)—Violet & Lewis—Daly & Burch.

CHAMPAIGN
 Orpheum (First Half)—Lucas & Inez—Sandy Shaw—Jos. E. Howard & Ethelyn Clark—Van & Vernon—Five Avalons. (Second Half)—Tyler & St. Clair—Saxton & Farrell—Laura Pierpont and Her Players—Knapp & Cornella—Tarzan.

CEDAR RAPIDS, IA.
 Majestic Theatre (First Half)—Nelson & Madison—Ed. Janis' Revue—Marshall Montgomery—Maud Elliot & Co. (Second Half)—Speaker Lewis—Delbridge & Cremer—Wilfred Clarke & Co.—Williams & Wilfus—Mang & Snyder.

DESMOINES, IA.
 Majestic Theatre (First Half)—The Brightons—Mitchell & Markham—Princess Pala Hawaiians. (Second Half)—Nelson & Madison—Five Dancing Serenaders.

DECATUR
 Empress (First Half)—Waiman & Berry—Williams & Howard—Billy Broad—Yip Yip Yaphankers. (Second Half)—Kins—Flanders & Butler—Browning & Davis—Melo Dance—Harry Cooper—Bronson & Edwards.

DAVENPORT
 Columbia (First Half)—Marston & Manley—Williams & Wilfus—Mang & Snyder. (Second Half)—Ed. Janis Revue—Mary Haynes & Co.—Kramer & Boyle—Maude Elliott & Co.

DUBUQUE, IA.
 Majestic Theatre—Lund Bros.—Craig & Catto—Hugh Herbert & Co.—Filla Family.

ELGIN
 Rialto (First Half)—Libonati—Saxton & Farrell—Marlette's Manikins. (Last Half)—Ray & Fox.

EVANSVILLE
 (Split with TERRE HAUTE)
 Grand—Jos. E. Bernard & Inez Ragan—Fiske & Lloyd.

E. ST. LOUIS, ILL.
 Erber's Theatre (First Half)—Kins—Jean Gordon Players—Akin Ambrose & Loomis—Hirschhoff's Fantasy Revue. (Second Half)—La Valle Four—Sol. Berns—Norris' Springtime Follies.

GALESBURG
 Orpheum (First Half)—Al. Jerome—Walmsley & Keating—Beatrice Morelle Sextette. (Second Half)—Willie Hale & Brother—Blossoms.

GRAND ISLAND, NEB.
 Majestic (First Half)—Four Musical Lunds. (Last Half)—Orpheum Comedy Four.

FREMONT, NEB.
 Wall—Bell & Belgrave.

JOLIET
 Orpheum (First Half)—Kennedy & Davies—Chas. F. Semon. (Second Half)—Follis & Le Roy—McGrath & Deeds—The Cotton Pickers.

KANSAS CITY, MO.
 Globe (First Half)—Monahan & Co.—Kale & Indetta—Harry Haywood & Co.—Nifty Trio—Zemeter & Smith. (Second Half)—Swan & Swan—Maureen Englen—Riverside Three—Rosa King Trio.

LINCOLN, NEB.
 Liberty (First Half)—Sullivan & Mack—Warner & Cole—Le Roy & Mabel Hartt—Dave Manley—Maxwell Quintette. (Second Half)—Lind Brothers—McCormick & Loretta—Billy Miller & Co.—Marian Gibney.

MADISON
 Orpheum (First Half)—Jack Lee—Nash & O'Donnell—Bensee & Baird. (Second Half)—Flo & Ollie Walters—Hal Johnson & Co.—Corinne & Co.—Finlay & Hall.

OMAHA, NEB.
 Empress (First Half)—McCormick & Loretta—Billy Miller & Co.—Marian Gibney—Four Musical Lunds. (Second Half)—Filla Family—MacGowan & Knox—Al Abbott—Hanson & Burton Sisters.

PEORIA
 Orpheum (First Half)—One to fill—Transfield Sisters—Jimmy Fox & Co.—Harry Cooper. (Second Half)—One to fill—E. J. Moore—One to fill—Howard & Clark—Signor Friscoe.

QUINCY
 Orpheum (First Half)—Willie Hale & Brother—Blossoms. (Second Half)—Al. Jerome—Walmsley & Keating—Beatrice Morelle Sextette.

RACINE
 Rialto (First Half)—Allen Vail—Fred Hughes & Co.

VAUDEVILLE BILLS

CHICAGO, ILL.
 Avenue Theatre (First Half)—John & Ella Burke—Roberts & Clark. (Second Half)—Daly & Burch—Glencoe Sisters—Fascination.

ROCKFORD
 Palace (First Half)—Flo & Ollie Walters—Hal Johnson & Co.—Corinne & Co.—Finlay & Hall. (Second Half)—Jack Lee—Nash & O'Donnell—Bensee & Baird.

ST. LOUIS, MO.
 Columbia Theatre (First Half)—Two Edwards—Williams & Culver—Lavelle Four—Sol. Berns. (Second Half)—Ed. Cota—Kinehart & Duff—Jean Gordon Players—Akin Ambrose & Loomis.
 Grand—Bijou's Circus—Carlisle & La Mal—Billy Doss Revue—Shriner & Fitzsimmons—Kalamia & Kao—Keno, Keyes & Melrose.

ST. JOE, MO.
 Crystal (First Half)—Swan & Swan—Maureen Englen—Riverside Three—Rosa King Trio. (Second Half)—Sullivan & Mack—Le Roy & Mabel Hartt—Warner & Cole—Dave Manley—Maxwell Quintette.

SIOUX FALLS, S. D.
 Orpheum (First Half)—MacCowan & Knox—Bell & Belgrave—Al. Abbott—Hanson & Burton Sisters. (Second Half)—Arthur & Henriette—Three Buddies—Mitchell & Markham.

STREATOR
 Plumb (Sunday)—Al. Jerome—Flanders & Butler—The Cotton Pickers—E. J. Moore.

SIOUX CITY
 Orpheum (First Half)—Clinton Sisters—Wilfred Clarke & Co.—Rita Gould—Geo. Yeoman—Sultan. (Second Half)—The Rios—Harrison, Hogue & Dakin—Hugh Herbert.

SPRINGFIELD
 Majestic (First Half)—Tyler & St. Clair—Browning & Davis—Zelaya—Bronson & Edwards. (Second Half)—Lucas & Inez—Kennedy & Davies—'The District School'—Van & Vernon—Billy Broad—Five Avalons.

SOUTH BEND
 Orpheum (First Half)—Watsika & Understudy—Austin & Delaney—Lee & Cranston—'The Question'—Jack Benny. (Second Half)—Transfield Sisters—Nippon Duo—The Minstrel Revue—Melville & Rule—Jack Hedley Trio.

TOPEKA, KAN.
 Novelty (First Half)—Walsh & Bentley—Peters & West—Almond & Hazel—Holly—Rhoda Royal's Elephants. (Second Half)—Monahan & Co.—Kale & Indetta—Harry Haywood & Co.—Nifty Trio—Zemeter & Smith.

TERRE HAUTE
 (Split with EVANSVILLE)
 Hippodrome (First Half)—'Summertime'—Ray Conlin—Farrell Taylor & Co.—Bally Hoo Trio—Two to fill.

WATERLOO, IA.
 Majestic Theatre (First Half)—Hollins Sisters—Five Dancing Serenaders—Speaker Lewis. (Second Half)—Orville Stamm—Craig & Gatto—Princess Pala Hawaiians—Marston & Manley—Sultan.

MARCUS LOEW CIRCUIT

NEW YORK CITY
 State (First Half)—Gypsy Trio—Telephone Tangle—Gillen & Mulcahy—Arthur Deagon—Wheeler Trio. (Second Half)—Clifford & Bothwell—Bolzer Bros.—Mammy—Philbrick & De Voe—Putting It Over.

American (First Half)—Andrieff Trio—Brown's Dogs—Harry Bentel—Martin & Courtney—Eugene Emmett & Co.—Fred La Reine & Co.—Play & Castleton—Rilla Willard & Co.—Smith & Neiman. (Second Half)—Fred & Elsie Burke—Fern, Bigelow & King—Mallon & Case—Telephone Tangle—Annie Kent—Al. Lester & Co.—Dave Thursby—Aerial De Groffs.

Victoria (First Half)—Prevost & Goelet—Melroy Sisters—Fox & Kelly—Rule & O'Brien—Grazer & Lawlor. (Second Half)—Four Roses—Eugene Emmett & Co.—Rilla Willard & Co.—Arthur Deagon & Co.—Wheeler Trio.

Lincoln Square (First Half)—Burrell Bros.—Challis & Lambert—Joseph Byron Totten & Co.—Frank Terry—Fern, Bigelow & King. (Second Half)—Andrieff Trio—Fiske & Fallon—Martin & Courtney—Morris & Shaw.

Greeley Square (First Half)—Vee & Tully—Joe & Mattie Ross—Johnny Dove—La Folette & Co.—Weber & Elliott—Jack Martin Trio. (Second Half)—Harry Bentel—Fields & Fink—Waldron & Winslow—Race & Edge—Bett's Seals.

Delancey Street (First Half)—Rich & Cannon—Driscoll, Long & Hughes—Business Is Business—Monte & Lyons. (Second Half)—Snell & Vernon—Joe & Mattie Ross—Geo. & Lily Garden—Grace & Eddie Parks—Chick & Tiny Harvey—La Folette & Co.

National (First Half)—West & Van Sicklen—Rose Garden—Chick & Tiny Harvey—Mallon & Case—Casting Lloyds. (Second Half)—Brown's Dogs—Play & Castleton—Jas. Kennedy & Co.—Morris & Towne—Mile, Rialta & Co.

Orpheum (First Half)—Geo. & Lily Garden—Dave Thursby—Dance Follies—Morris & Shaw—Bett's Seals. (Second Half)—Ergotti & Herman—Johnny Dove—Maurice Samuels & Co.—Smith & Neiman—Fred La Reine & Co.

Boulevard (First Half)—Nora Jane & Co.—Fiske & Fallon—Grace & Eddie Parks—Morris & Towne—Four Jacks and a Queen. (Second Half)—Al Libby—Challis & Lambert—Fox & Kelly—Rule & O'Brien—Jack Martin Trio.

Avenue B (First Half)—Kishi Duo—Lew Cooper—Dance Originalities. (Second Half)—West & Van Sicklen—Monte & Lyons—Pep-O-Mint Revue—Weber & Elliott—Stanley & Elva.

BROOKLYN
 Metropolitan (First Half)—Four Roses—Fields & Fink—Maurice Samuels & Co.—Hughie Clark—Waldron & Winslow. (Second Half)—Babe La Tour & Co.—Joseph Byron Totten & Co.—Weber & Elliott—Grazer & Lawlor.

Fulton (First Half)—Daisy & Billy Wilson—Annie Kent—Race & Edge—Pep-O-Mint Revue. (Second Half)—Harry & Lola Stevens—Melroy Sisters—Business Is Business—Rucker & Winifred—Prevost & Goelet.

Palace (First Half)—Snell & Vernon—Al. Carpe—Al. Lester & Co.—Bartlett Trio. (Second Half)—Degnon & Clifton—Taylor & Correll—Frank Terry—Dance Originalities.

Warwick (First Half)—Harry & Lola Stevens—Ada Jaffe & Co.—Taylor & Correll—Stanley & Elva. (Second Half)—Al. Carpe—Grazer & Lawlor—Bartlett Trio—Kishi Duo.

BALTIMORE
 Sylvia Mora & Reckless Duo—Curtis & Fitzgerald—Playmates—Murphy & Hewitt—Snappy Bits.

BOSTON
 (First Half)—Bell & Eva—Lillian Boardman—Put and Take—Jimmy Lyons. (Second Half)—Alvin & Kenny—Lee Mason & Co.—Welcome Home—Foley & O'Neill—Dance Creations.

HAMILTON, CANADA
 (First Half)—The Fennards—Boyd & King—Timely Revue—Paramo—Hanson & Clifton. (Second Half)—Wonder Seal—Three Kenna Sisters—Mae & Hill—Weston & Ellice—Brower Trio.

FALL RIVER
 (First Half)—Alvin & Kenny—Lee Mason & Co.—Welcome Home—Foley & O'Neill—Dance Creations. (Second Half)—Bell & Eva—Lillian Boardman—Put and Take—Jimmy Lyons.

SPRINGFIELD
 (First Half)—Hashi & Osai—De Lea & Orma—Chase & Le Tour—Wilson & McAvoy—Jackson, Taylor & Co. (Second Half)—Little Yoshi & Co.—Gaynell & Mack—Lambert & Fish—Thos. P. Dunn—Collin's Dancers.

LONDON, CANADA
 (First Half)—Gene & Minette—Downing & Jean—Arthur Sullivan & Co. (Second Half)—McConnell & Austin—Freddie, Silvers & Fuller—Kelso & Lee.

MONTREAL, CANADA
 Maxon & Morris—Gordon & Gordon—Breakfast for Three—Criterion Four—Dancers De Luxe.

OTTAWA, CANADA
 Stanley Bros.—Helen Vincent—Wm. Morris & Co.—Danny Simmons—Bernice Le Barr & Beaux.

HOLYOKE
 (First Half)—Harry & Anna Scranton—Fred & Elsie Burke—Jas. Kennedy & Co.—Bucker & Winifred—Wilson & Larson. (Second Half)—Norman & Jeanette—Patrice & Sullivan—Bond, Berry & Co.—Hughie Clark.

PROVIDENCE
 (First Half)—Little Yoshi & Co.—Gaynell & Mack—Lambert & Fish—Thos. P. Dunn—Collin's Dancers. (Second Half)—Hashi & Osai—De Lea & Orma—Chase & La Tour—Wilson & McAvoy—Jackson, Taylor & Co.

TORONTO, CANADA
 Montambo & Nap—McMahon Sisters—Kibel & Kane—Jack Goldie—Rose Revue.

WASHINGTON, D. C.
 Musical Rowells—Dugal & Leary—Joe & Clara Nathan—Jim Reynolds—Holland, Dockrill & Co.

WINDSOR, CANADA
 (First Half)—McConnell & Austin—Freddie, Silvers & Fuller—Kelso & Lee. (Second Half)—Gene & Minette—Downing & Jean—Arthur Sullivan & Co.

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SIX FOR ELAINE HAMMERSTEIN

In his arrangements for the coming season, Lewis J. Selznick has made arrangements for exploiting Elaine Hammerstein in a series of six productions that have been selected for the specific purpose of presenting this star to the very best advantage, it is said. Plays that particularly suit her style of screen impersonation have been secured and their production will be made as complete and lavish as money and experience can devise, the producers say.

The release following "Remorseless Love" will be "Handcuffs or Kisses" as the first of the new series of six Hammerstein releases. Thomas Edgewood's story in Young's Magazine formed the basis of the scenario which George Archambaud used in directing.

Robert Ellis, also a Selznick director, appears as Miss Hammerstein's leading man in "Handcuffs or Kisses."

SINGER BECOMES TEACHER

SYRACUSE, Sept. 3.—Walter Vaughn, concert singer, who has also appeared in big motion picture houses of the N. Y. and Strand type, has been engaged as professor and instructor in the College of Fine Arts, of Syracuse, for the coming season. He will teach vocal music.

DEATHS

LILLIAN HALE, aged thirty-six, died in Philadelphia, September 3. Her last appearance, prior to her retirement from the stage, was with Kolb and Dill, of San Francisco. Miss Hale supported Sam Barnard in the "Belle of Bond Street," and many other stars of note. She is survived by her husband, Ben. S. Dean, and Edwin T. Emery, her brother, long associated with Klav and Erlanger.

IN MEMORIAM

In sad remembrance of my dear friend,
BERT BOHANNON
 who departed this life Sept. 9, 1915.
 Gone but not forgotten
 JACK MACAULEY

MARIANNE BRANDT, who was a noted grand opera singer in Europe and America forty years ago, died recently in Vienna, Austria. She had been ill of heart disease for a long time, and many of her American friends, hearing about her over a year ago, had sent her money and food to Vienna. This money she did not touch, as she was not in need, but left directions in her will how the money should be distributed.
 Miss Brandt came to this country in 1884, the late Dr. Leopold Damrosch bringing her over. She sang under his and his son's (Walter Damrosch) direction for several years in the Metropolitan Opera House. Her greatest success in this country was in "The Prophet," although she appeared many times in "Fidelio," "Lohengrin" and the Ring operas. In Germany she appeared in Bayreuth under Richard Wagner.

MRS. MARY SCRYMGEOUR SIMPSON, one of the oldest vaudeville actresses in America, known on the stage as Wilson, died at her home on East Sixty-fourth street on September 7th. A generation ago, with a partner in the act of Willis and Wilson, she originated many dancing and singing specialties. She was born in Brooklyn fifty-seven years ago and was the daughter of John Scrymgeour, a well-known undertaker. Her brother, John Jacob Scrymgeour, once sergeant-major in the old Thirteenth Regiment, died last May.

VIRGINIA RAPPE, moving picture actress, 25 years old, died suddenly Sunday morning in San Francisco of peritonitis. Miss Rappe was the fiancée of Henry Lehman, motion picture director.

LETTER LIST

GENTLEMEN Arnold, C. Irving Abbott, Geo. S. Arnold, Pete Ballington, L. N. Chapman & King Clinton, Howard Dutton, Chas. Graham, Jas. Guinan, Texas Hoffman, Dave A. Hackett, Norman Kuebler, Chas. Lloyd, Richard Lorenz, Bert La Cour, Harry Leahy, Buck Malley, W. J. McAnallen, Joe	Mitchell, Mrs. Wm. Mack, Billy Pittman, Geo. B. Prentiss, Park B. Rooney, Johnnie Seyon, Harry Sargent, Preston Tackaberry, G. Vernon, Walter Yockney, J. C. E.	Carrette, Ben De Young, Maude De Larny, Gwede Edwards, Alice Gautier, Etta Gorrell, Gypsy M. Gardner, George Harris, Mrs. Billy Karroll, Dot Leavitt, Mrs. Leo Le Voy, Dolly Miller, Anna M. O'Neill, Sadie Pelletier, Lucille Powers, Babe Pink, Mrs. Wm. Wilson, Pearl Wilk, Marguerite Wainwright, Mrs. W.
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